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THE UNIVERSITY OF ALBERTA

AN INVESTIGATION OF THE RELATIONSHIP BETWEEN
PERSONALITY, SATISFACTION, AND PERFORMANCE
IN THE TEACHING OF INSTRUMENTAL MUSIC

by



PEGGIE JEAN PLATT

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "An Investigation of the Relationship between Personality, Satisfaction, and Performance in the Teaching of Instrumental Music," submitted by Peggie Jean Platt in partial fulfilment of the requirements for the degree of Master of Education.

ABSTRACT

This study was fundamentally concerned with the relationships between instrumental music teaching performance and the variables of teacher personality and teacher satisfaction. Specifically, the purpose of the investigation was to determine whether, within the context of the instrumental rehearsal situation, significant relationships existed between (1) teacher personality and teaching performance, (2) teacher satisfaction and teaching performance, (3) teacher personality and teacher satisfaction, (4) sex of the teacher and teaching performance, and (5) sex of the teacher and satisfaction with instrumental music teaching.

Twenty-six music education students from the University of Alberta comprised the sample. These subjects were selected because of their involvement in a teacher-training program where they taught instrumental music to classes of secondary school pupils throughout the 1968-69 academic session. Each subject completed a Personal Data Form, a satisfaction index, and two personality instruments during one of several testing sessions held in April and May, 1969. The two personality tests used were: (1) Fox's Life Orientation Scale, and (2) Cattell's Sixteen Personality Factor Questionnaire. Smith's Job Descriptive Index

was used to determine degree of satisfaction with the teaching of instrumental music. Supervisory ratings of the subjects' student-teaching activities were used as the criterion of teaching performance.

The data obtained were analyzed using Pearson product-moment correlations and a t-test of significance. The main findings of the study are summarized below:

1. No significant relationship was found between personality, as measured in this study, and music teaching performance.
2. A direct and significant relationship was found to exist between teaching performance and satisfaction with the teaching of instrumental music.
3. There was no significant relationship between personality and extent of satisfaction with instrumental music teaching.
4. Degree of expressed satisfaction was found to be unrelated to sex of the subject.
5. A significant relationship was found to exist between sex and performance ratings.

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CHAPTER I

NATURE OF THE STUDY

INTRODUCTION TO AND NEED FOR THE STUDY

Teachers vary in their effectiveness. Undoubtedly, this fact has been recognized in all societies throughout the ages. It is also recognized that good teachers are needed in the schools. Both professional educators and laymen generally agree with the proposition that "if education for a democracy is to be successfully promoted, that process must be in the charge of the ablest persons possible to recruit and retain."¹

Because of the need for competent teachers, the field of teacher education has undergone careful scrutiny. As a result, a number of schemes, designed to raise professional standards, have been devised. Authorities have created systems for the recruitment and selection of appropriate trainees; they have made constant efforts to improve teacher training programs; and they have established procedures for the supervision and in-service training of teachers already in the profession. All of these activities arise from the

¹Ernest M. Townsend, "An Experiment in the Professional Examination of Teachers, School and Society, L (October, 1939), 537.

conviction that it is both possible and desirable to improve the quality of teaching, hence the quality of education in general.

This conviction has also given impetus to a substantial amount of research activity. Reviews of research reveal that much effort has been expended on the investigation of teaching and on the study of the selection, training, and retention of able personnel for the profession. Paul Witty, in an overview of the "long quest for the ideal teacher" cites evaluative comments appearing as early as 1845.² Simeon Domas and David Tiedman, in an annotated bibliography of research, list studies from 1890 to 1950.³ This bibliography alone contains more than a thousand titles - each of them dealing with some phase of teacher competence.

Arvil Barr presents a summary of over one hundred fifty studies which are especially concerned with the

²Paul A. Witty, "Evaluation of Studies of the Effective Teacher," Improving Educational Research, Official Report of the American Educational Research Association (Washington, D.C.: Educational Research Association, 1948), p. 204.

³Simeon J. Domas and David V. Tiedman, "Teacher Competence: An Annotated Bibliography," Journal of Experimental Education, XIX (December, 1950), 101-218.

measurement and prediction of teaching efficiency.⁴ The problem of predicting efficiency is closely related to the discovery of reasons why teachers succeed or fail. A number of researchers, after having studied causes of success and failure, have adopted the position that teacher personality is a major determining factor. For example, Percival Symonds offers the thought that teaching is essentially an expression of the personality, and that this must be taken into account in the selection of candidates.⁵ Arthur Beely makes the same suggestion.⁶ Ruth Stout also emphasizes the importance of the personal qualities of the teacher when she states that "if we believe man is educable...then we must also believe in the selection of those persons whose intelligence, personality, and attitudes best fit them to teach effectively."⁷ Further support is given

⁴Arvil S. Barr, "The Measurement and Prediction of Teaching Efficiency: A Summary of Investigations," Journal of Experimental Education, XVI (June, 1948), 203-283.

⁵Percival M. Symonds, "Personality of the Teacher," Journal of Educational Research, XL (May, 1947), 660.

⁶Arthur L. Beely, "A Clinical Technique for the Selection of Prospective Teachers," School and Society, L (August, 1939), 183.

⁷Ruth A. Stout, "College Programs of Teacher Education," Personnel and Guidance Journal, XXXIV (December, 1955), 208.

by Barr, whose review of prediction studies led him to the conclusion that "there seems to be general agreement regarding the importance of the teacher's personality to teaching success."⁸

Some writers believe that teacher personality may be the most significant variable in the classroom. As early as 1939, Beely called personality the "chief instrument of instruction."⁹ In a much more recent publication, Wilhelms describes a current teacher education program which is based on a similar notion.¹⁰ This training program embodies the "self-as-instrument" concept as opposed to the "competencies approach." The project, which is being conducted at the San Francisco State College, operates on the premise that teacher behavior is a function of the personality and that teacher-training institutions should take account of this fact.

In another recent article, Herbert Thelen emphasizes the importance of teacher personality which he refers to as

⁸Arvil S. Barr, "The Measurement of Teacher Characteristics and Prediction of Teaching Efficiency," Review of Educational Research, XXII (June, 1952), 169.

⁹Beely, loc.cit.

¹⁰Fred T. Wilhelms, "Actualizing the Effective Professional Worker in Education," Behavioral Science Frontiers in Education, (New York: John Wiley and Sons Inc., 1967), pp. 355-378.

the "organizing principle of the classroom society."¹¹

After discussing a number of grouping studies, he concludes:

These studies suggest that the teacher has great power, and that the power is exerted in relationships and also through those aspects of transactions which lie below consciousness. In short, teacher "personality," not method, materials or procedure is the most important factor.¹²

Although there is general agreement regarding the importance of personality, the determination of the specific qualities essential to success is a persistent problem in teacher education. Concern is expressed by James Thornton, who makes a plea for widespread research to establish which qualities lead to success and to establish objective means for selection.¹³ In a review of research in the area, Clifford Archer makes a similar recommendation.¹⁴ David Ryans, who was the director of one of the most comprehensive programs of research undertaken in the field of teacher

¹¹Herbert A. Thelen, "Group Interactional Factors in Learning," Behavioral Science Frontiers in Education, (New York: John Wiley and Sons Inc., 1967), p. 265.

¹²Ibid.

¹³James W. Thornton, "Can we Predict Teaching Success?" California Journal of Secondary Education, XIV (April, 1939), 245.

¹⁴Clifford P. Archer, "Personnel Procedures in Teacher Training Institutions," Journal of Educational Research, XL (May, 1947), 673.

education, indicates that institutions lack the ability to identify and understand personal qualities which are necessary for successful teaching.¹⁵ This problem has become the basis for a growing body of educational research.

Barr has noted that most of the studies in the past have been concerned with the general merit of teachers. But administrators often need teachers with special abilities. Therefore, there is need for research in the area of differential measurement and prediction.¹⁶ In many discussions, it is tacitly assumed that teacher qualities which lead to success in one situation will lead to success in any situation. This may be a faulty assumption. Results of the Teacher Characteristics Study suggest that the combination of personal traits and behaviors is different for elementary than for secondary teachers. Furthermore, within the secondary school, it is not the same for English teachers as it is for mathematics teachers.¹⁷

The subject area with which the present study is con-

¹⁵David G. Ryans, Characteristics of Teachers (Washington, D.C.: American Council on Education, 1960), p. 4.

¹⁶Barr, op. cit., 172.

¹⁷David G. Ryans, "Teacher Personnel Research," California Journal of Educational Research, IV (January, 1953), 21.

cerned is that of music. Paul Van Bodegraven has emphasized the need for research which will facilitate the description of the type of trainee needed in music education.¹⁸ He recommends a study involving the following steps:

1. Construct a definition of the meaning of "success in the teaching of music." It is quite possible that this would of necessity be limited to a level (secondary) and a phase (vocal or instrumental).
2. Locate teachers who are successful on the basis of this definition.
3. Analyze the qualities and skills which contributed to this success. This information would serve as the basis for constructing an improved selection test and would aid in the recruitment program since it would describe accurately the type of person we are seeking to recruit.¹⁹

The multifaceted problem of obtaining such a complete and accurate description would, in all probability, require an extensive program of research. One aspect of the total problem is the determination of personal qualities or personality characteristics which underly success in music teaching. However, after a comprehensive review of studies in music education, Erwin Schneider and Henry Cady report that "the personality of the public school music teacher...

¹⁸Paul Van Bodegraven, "Soft Spots in the Teacher Training Program," Music Educators Journal, XLVIII (April-May, 1962), 47.

¹⁹Ibid.

has received little attention in the research literature."²⁰
In the present study, attention is focussed on the instrumental music teacher.

Closely related to the problem of teacher selection and training is the problem of teacher retention. Usually, an individual chooses a vocation with the intention of achieving a satisfying state of affairs. It is generally assumed that teacher efficiency is related to degree of personal commitment or satisfaction and furthermore that satisfaction is related to retention. It was decided, therefore to include teacher satisfaction as a variable in this study.

It is hoped that through an examination of music teacher personality and satisfaction, this study will assist in the furtherance of knowledge needed to improve selection, training, and retention of teachers. Such knowledge should ultimately be used to offer guidelines for teacher training institutions with regard to recruitment policies, university preparation of candidates, and guidance of music students.

PURPOSE OF THE STUDY

Research in teaching can proceed at various levels of

²⁰Erwin H. Schneider and Henry L. Cady, Evaluation and Synthesis of Research Studies Relating to Music Education (Columbus: Ohio State University, 1965), p. 115.

abstraction. A researcher may wish to direct attention to specific teacher behaviors in a given situation. At a more general level, it is possible to examine observable teacher characteristics and classroom "teaching styles." The present investigation was conducted at what might be called the "psychological" level of discourse. It was concerned with persistent personality characteristics which pervade the teacher's classroom behavior and also with subjects' reactions to the teaching of instrumental music.

Regardless of the level at which research is conducted, it is important to consider the influence of interacting situational conditions. The situational factors which characterize the instrumental classroom - the subject matter itself and the nature of the interpersonal contacts in the classroom - have important implications for the formulation of questions and hypotheses. Such theoretical considerations, as well as the review of the literature, led the writer to the decision that four variables should be included in the present study. These are: (1) music teacher personality, (2) teacher performance in the instrumental classroom, (3) expressed degree of satisfaction with the teaching of instrumental music, and (4) sex of the teacher.

Specifically, the purpose of the study was to investigate the following questions:

Within the context of the instrumental rehearsal

situation,

1. what relationship exists between teacher personality and teaching performance?
2. what relationship exists between teacher satisfaction and teaching performance?
3. what is the relationship between teacher personality and teacher satisfaction?
4. what relationship exists between sex of the teacher and (a) teacher satisfaction? (b) teaching performance?

One further question is of interest. Would significant personality differences be revealed if teachers scoring high in both performance and satisfaction were compared with those rating low on both of these variables? It was decided not to include this comparison however, due to the small number of subjects available for participation in the study.

HYPOTHESES

In order to answer the questions listed above, the following null hypotheses were formulated:

- Hypothesis 1a There is no significant relationship between scores obtained on the Life Orientation Test and student teacher ratings.
- 1b There is no significant relationship between scores obtained on the Sixteen Personality

Factor Questionnaire and student teacher ratings.

Hypothesis 2 There is no significant relationship between scores obtained on the Job Descriptive Index and student teacher ratings.

Hypothesis 3a There is no significant relationship between scores obtained on the Life Orientation Test and scores obtained on the Job Descriptive Index.

3b There is no significant relationship between scores obtained on the Sixteen Personality Factor Questionnaire and scores obtained on the Job Descriptive Index.

Hypothesis 4a There is no significant relationship between sex and scores obtained on the Job Descriptive Index.

4b There is no significant relationship between sex and student teacher ratings.

DEFINITIONS OF TERMS AND ABBREVIATIONS

Personality. The various definitions which exist for the term "personality" could fill a volume. Colloquially, the word usually refers either to social adroitness, or to the most salient impression one creates on others. Psychologically, the term has no positive or negative connota-

tions. Some psychological definitions assign specific functions to personality whereas others, such as that of Gordon Allport, are general in nature. He defines personality as "the dynamic organization within the individual of those psychological systems that determine his characteristic behavior and thought."²¹ The predictive power of the concept is emphasized by Raymond Cattell who defines personality simply as "that which permits a prediction of what a person will do in a given situation."²² Other writers consider personality to be an area of investigation, rather than an entity. Calvin Hall and Gardner Lindzey, in reviewing personality theories, have concluded that since any particular definition of personality is dependent upon one's theoretical preference, "no substantive definition of personality can be applied with any generality."²³

For purposes of this study, personality is defined operationally in terms of scores obtained by subjects on two tests: (1) Cattell's Sixteen Personality Factor Questionnaire, and (2) Fox's Life Orientation Test.

²¹Gordon W. Allport, Pattern and Growth in Personality (New York: Holt, Rinehart, and Winston, 1961), p. 28.

²²Raymond B. Cattell, Personality (New York: McGraw-Hill, 1950), pp. 2-3.

²³Calvin S. Hall and Gardner Lindzey, Theories of Personality (New York: John Wiley and Sons Inc., 1957), p. 9.

Satisfaction. This term refers to an affective state which has arisen in the individual as a response to teaching instrumental music in the rehearsal situation. This meaning of the word should be distinguished from the more global concept of vocational satisfaction, which usually implies a response to all aspects of a particular vocation. Operationally, satisfaction is that attitude which is being measured by the Job Descriptive Index.

Performance. The concept of "satisfactoriness," taken from the field of vocational psychology, is useful for clarifying the meaning of performance as used in this study. Theorists in the area of work adjustment have used two concepts - satisfaction and satisfactoriness - to indicate the two complementary aspects of adjustment to an occupation.²⁴ Whereas satisfaction represents the worker's view of adjustment, satisfactoriness (an indicator of occupational success) represents the employer's view. Satisfactoriness, then, refers to whatever forms of behavior are accepted as satisfactory by employers and supervisors.

For purposes of this study, performance is taken to mean that aspect of music teaching success which represents

²⁴Thomas B. Scott, Rene V. Davis, George W. England, and Lloyd H. Lofquist, A Definition of Work Adjustment, (Minneapolis: University of Minnesota Press, 1960); A. Heron, "Satisfaction and Satisfactoriness: Complementary Aspects of Occupational Adjustment," Occupational Psychology, XXVIII (October, 1954), 140-153.

the viewpoints of the teachers' music supervisors. Performance is operationally defined as the composite ratings given to the subjects by their supervisors and professors of music education at the University of Alberta.

Student Teachers. Some of the subjects in this study were enrolled in a senior education course and technically were not classified as "student teachers." However, the term, as used in this study, applies to all of the participating subjects.

Instrumental Music. This term refers to classes in which music is produced by a combination of instruments known as a band or orchestra. This excludes choral, listening or "appreciation," and any general-purpose music classes. It also excludes solo performance on an instrument.

Rehearsal Situation. This expression refers to a classroom situation in which the teacher works with reasonably large groups of musicians who are assembled as a band or orchestra. It does not refer to the small "sectional" rehearsal, the choral rehearsal, or to the situation in which the teacher instructs the student on an individual basis.

16 PF. The Sixteen Personality Factor Questionnaire

LOT. Life Orientation Test

JDI. Job Descriptive Index

MELAB. The Music Educational Laboratory

DESIGN OF THE STUDY

The subjects for the study were music education students registered at the University of Alberta during the 1968-69 winter session. These students were enrolled in MELAB, a music teacher training program where they were actively involved in teaching instrumental music to classes of secondary-school pupils. Twenty-six of the class of twenty-eight MELAB student teachers agreed to participate in this study.

Information regarding each subject's age, sex, musical background and teaching experience was obtained from a Personal Data Form prepared by the investigator. This form as well as three tests were completed by eleven of the subjects during a one-hour testing session. The remaining fifteen subjects were contacted and tested individually.

Data concerning the four variables in this study were collected from the following sources:

1. Personality: The Life Orientation Test (Fox)
 The Sixteen Personality Factor Questionnaire (Cattell)
2. Performance: MELAB student teaching marks

3. Satisfaction: The Job Descriptive Index (Smith)
4. Sex: The Personal Data Form

Pearson Product Moment correlation coefficients were calculated to assess the relationships between these variables. Each coefficient was then tested for significance by means of a t-test. The data were analyzed using computer programs and facilities in the Division of Educational Research Services at the University of Alberta.

LIMITATIONS OF THE STUDY

1. One important limitation is the ex post facto nature of this investigation. Although experimental research designs have the advantage of greater degrees of control, it is sometimes necessary to use ex post facto designs, which lack this quality, because of the nature of the problem. The purpose of this study was to determine relationships between the variables rather than to establish the validity of causal propositions. Teacher personality and teacher satisfaction were of primary concern. Clearly, it is not possible to produce such characteristics and attitudes meaningfully, and at will, in a laboratory. Since this study involved variables which cannot be produced or manipulated, it was necessary to substitute measurement for manipulation.

2. The sample for the study was small and highly

restricted. Subjects were not randomly selected, but were chosen because of their involvement in the MELAB teacher-training program. The majority of these students were between the ages of seventeen and twenty-three. All of them had studied at least one musical instrument for a period of seven years or more. Most of the subjects reported that they had little or no teaching experience apart from that gained in MELAB. Generalizations should be made in the light of these characteristics of the sample.

3. This study was concerned only with music teaching in the instrumental rehearsal situation at the secondary level. The results of the investigation are not necessarily applicable to music teaching in other situations and at other levels.

4. In this study, only four variables - personality, performance, satisfaction, and sex - were taken into account. Other variables, such as age, educational experience, teaching experience, musical ability and family background, could be influential. An attempt was made to minimize the possibility of wide ranges in age, teaching experience, and educational level through selection of subjects. However, these variables were not systematically controlled.

5. Supervisory ratings were used as the criterion of teaching performance in this study. It is recognized that such ratings are frequently unreliable. Furthermore, it

cannot be assumed that the student teaching marks were based solely on the observations of students during rehearsals, since the supervisors had other formal and informal contacts with the student teachers during the academic session. Before coming to a decision on this crucial matter, the investigator examined a number of alternatives.

MELAB student teachers frequently have the opportunity to work with another student teacher. Therefore, the possibility of having the teachers rate or rank each other was considered. However, when these students work in pairs, the non-teaching partner is usually involved in assisting - not merely observing - the teaching partner. For teachers to rate each other, it would have been necessary to devise a scheme for systematic observation such that each teacher could see every other teacher not once, but several times. The MELAB scheduling system, which must accommodate many student teachers and performing organizations, is very complex. It would have been unrealistic to attempt to impose an observational dimension on this schedule.

Pupil ratings of teachers have been shown to differ considerably from those of supervisors, principals, and other teachers. In MELAB, student teachers meet with the various groups of students in succession. They do not work with any one group on a continuing basis. It has been the experience of the investigator that, due to the lack of

continuity in pupil-teacher contacts, the pupils are often unable to identify their teachers by name. Had pupils rated their MELAB teachers, these ratings would have been based on widely-spaced and rather short periods of exposure to any one teacher. In addition to this, their difficulty in identifying teachers could have resulted in much confusion. It was decided that attempting to obtain such judgements would have posed almost insurmountable problems.

It is often argued that the ultimate criterion against which teacher effectiveness can be judged must be described in terms of effects on pupils. In other words, the product of the teacher's efforts - pupil behavior and accomplishments - must be observed or measured. However, this approach has some striking disadvantages. In order to provide reasonable assurance that pupil change is truly a product of the teacher's efforts, external factors - such as prior learning, pupil intelligence, home influence, and so on - must be rigidly controlled.²⁵ This control is extremely difficult to achieve. In the MELAB situation, this problem would have been augmented by the fact that no one student teacher was responsible for any one group of students. Therefore, the contribution of any one teacher to pupil achievement would have been obscured.

²⁵David G. Ryans, Characteristics of Teachers (Washington, D.C.: American Council on Education, 1960), p. 44.

In view of the difficulties described above, it was decided to employ supervisory ratings as the performance criterion. In connection with the criterion problem, Harold Mitzel has noted that "perhaps the most significant statement that can be made about any proposed criterion is that it is a partial criterion."²⁶ The decision to use supervisory ratings as the performance criterion was made with the reservation that any conclusions drawn from the study would be similarly limited.

ORGANIZATION OF THE REMAINDER OF THE STUDY

The remainder of the study is organized into four chapters. Chapter II contains a review of related literature and research. Also presented in this chapter is the development of the theoretical framework for the study. Chapter III describes the sample, the testing procedure, the instruments used to provide raw data, and the statistical treatment of the data. The results of the statistical analysis are reported and interpreted in Chapter IV. Chapter V includes an overall summary of the study as well as conclusions, implications, and recommendations for further research.

²⁶Harold E. Mitzel and Cecily F. Gross, "The Development of Pupil-Growth Criteria in Studies of Teacher Effectiveness," Educational Research Bulletin, XXXVII (November, 1958), 206.

CHAPTER II

REVIEW OF THE LITERATURE AND THEORETICAL ORIENTATION

The purpose of this chapter is twofold: (1) to review literature and research related to the problems of this study and (2) to present a theoretical framework for this investigation. Accordingly, the chapter contains two major divisions. The first - a review of the literature - is organized around the variables of teacher personality, satisfaction, and sex. The second - a theoretical orientation - utilizes socio-psychological concepts and their application to instrumental music teaching. Relevant literature is also included in this section wherever appropriate. These two sections are followed by a summary of the chapter.

RELATED LITERATURE AND RESEARCH

Personality

Many music educators speak of the personality of the effective music teacher and ask to have the specific traits of such a person identified and defined. A number of writers have listed qualities believed to be important and although their statements are usually based on experience rather than research, they give evidence that personality is generally regarded as a vital factor in successful music

teaching.

In a discussion of the personality of the music teacher, Charles Hoffer suggests that maturity, sincerity, awareness of the needs of others, decisiveness, stability, and good sense are qualities that are necessary in a good teacher.¹

According to Barbara Buehlman, personal traits such as drive, energy, enthusiasm, determination and sense of humor are essential for success in the teaching of instrumental music.²

Charles Righter would agree that a sense of humor is an important ingredient in the personality of the instrumental teacher. He also points out that an attitude of sympathetic understanding toward students, poise, and fairness are necessary virtues.³ The importance he attaches to the personality of the teacher is reflected in this statement:

While it is difficult to measure with any degree of exactness the influence of personality upon performance, it must be assumed that in an art field in which the interpreter (the conductor) works through other indi-

¹Charles R. Hoffer, Teaching Music in the Secondary Schools (Belmont, California: Wadsworth Publishing Company Inc., 1964), p. 52.

²Barbara Buehlman, "Should a Woman be a Band Director?" The Instrumentalist, XXI (September, 1966), 56.

³Charles B. Righter, Teaching Instrumental Music (New York: Carl Fischer, Inc., 1959), p. 147.

viduals, his personal qualities will assume at least as much importance as his native ability, his training, and his experience.⁴

In an article concerning the qualifications of music teachers, Clarence Hesch emphasizes that personal attributes of teachers are sufficiently important to deserve constant evaluation. He believes that general intelligence, emotional stability and leadership ability are necessary for successful music teaching.⁵

Robert House states that many failures among students preparing for a career in instrumental music teaching "seem to be traceable to personality deficiencies and lack of motivation."⁶ He notes that some music education majors succeed scholastically and in performance, but "have serious weaknesses in personality and/or attitudes that make them unfit for a teaching vocation."⁷ In his view these students should be urged to discontinue their studies in music education.

John Best has applied principles generally accepted as factors in teaching success to the field of music educa-

⁴Ibid.

⁵Clarence J. Hesch, "Above and Beyond a Knowledge of Music," Music Educators Journal, XLVIII (January, 1962), 68.

⁶Robert W. House, Instrumental Music for Today's Schools (Englewood Cliffs: Prentice Hall, Inc., 1965) p. 277.

⁷Ibid., p. 259.

tion. He recognizes that the music teacher is faced with problems and difficulties which are unlike those faced by his academic colleagues and that these difficulties often constitute barriers to success and satisfaction. To promote better understanding, the music teacher must be especially skilled in the area of human relations. In addition to this, Best emphasizes the need for drive, enthusiasm, and a warm, friendly personality.⁸

Other statements of opinion regarding the personal qualities of the music teacher have been obtained through research studies. These investigations, although not devoted specifically to the study of personality, are suggestive of the possibility of a relationship between personality and successful music teaching.

John Warren sought to determine why academically talented students, having elected to take music, had subsequently discontinued their music studies. He conducted four surveys in which questionnaires were sent to high school students, teachers, guidance directors, and music supervisors. One of the primary reasons that students dropped music was found to be the personality and classroom

⁸John W. Best, "Will You Be a Successful Teacher?" Music Educators Journal, XLII (June-July, 1956), 52-54.

techniques of the music teacher.⁹

Somewhat similar findings were reported by Jackson Ehlert, who, in an effort to identify causes of failure among music teachers, sent questionnaires to five hundred seventy employing officials. Personality weaknesses were a major cause of teacher failure in the opinion of these administrators. It is interesting that musical weaknesses were not thought to be among the important causes of failure.¹⁰

There is also a noticeable scarcity of musical items on the list of effective teacher behaviors developed by Winnifred Fenton.¹¹ In her study, which was undertaken in order to provide helpful information for teaching training institutions, she attempted to identify music teacher effectiveness through behavioral criteria. To obtain observations of teachers in functional situations, she used the critical incident technique. Experts in the field of

⁹John R. Warren, "Music Elections by Academically Talented Students in Florida High Schools" (unpublished Doctoral Dissertation, Florida State University, 1961).

¹⁰Jackson K. Ehlert, "Causes for Failure Among Music Teachers," Music Educators Journal, XXXVII (January, 1951), 36-38.

¹¹Winnifred L. Fenton, "Effectiveness of Music Teachers Identified Through Behavioral Criteria: A Basis for Redirection in Teacher Education" (unpublished Doctoral Dissertation, Wayne State University, 1957).

music education were asked to report on activities which they had observed or recalled and which, in their opinion, were effective or ineffective. After gathering and analyzing seven hundred incidents, Fenton categorized the responses and then enumerated the personal, professional and social qualities of effective music teachers. The category pertaining to motivation received the largest response. The second largest response fell in the category of personal qualities for leadership. Listed in this category were the following characteristics of the effective music teacher:

1. She is emotionally stable.
2. She is an individual of reliability; conscientious, punctual, sincere.
3. She has ability and skill in the field of music.
4. She is an individual with objectivity; she possesses kindness, fairness, considerateness, lack of prejudice.¹²

Paul Van Bodegraven has emphasized the importance of objective measuring procedures in the determination of qualities that contribute to effective music teaching.¹³ Since 1960, a number of researchers, also recognizing the need for objective measurement, have conducted investigations which attempt to identify these qualities by means of structured personality tests.

¹²Ibid., p. 163.

¹³Paul Van Bodegraven, "Soft Spots in the Teacher Training Program," Music Educators Journal, XLVIII (April-May, 1962), 47-49.

One of the earliest studies of the relationship between personality and teacher effectiveness was carried out by George Barth in 1961. He asked administrators, university professors and supervisors of music to nominate teachers whose work could be regarded as representative of the top 10 per cent of teachers. These selected teachers were then compared with general teacher samples on the basis of their scores on two personality tests - the Thurstone Temperament Schedule, and the Cattell Sixteen Personality Factor Questionnaire. A clear differentiation between the two groups was found on Cattell's measure of general mental ability.¹⁴

The selected "top 10 per cent" teachers were then compared with general samples of teachers who expressed lesser degrees of satisfaction. Measurable personality differences were found. According to scores on the Cattell questionnaire, selected teachers were significantly higher in general mental ability, self-sufficiency, perseverence, and persistence. They were also found to be more confident and self-secure, as well as more outgoing, understanding, and permissive. Selected teachers were less tense and

¹⁴George W. Barth, "Some Personality and Temperament Characteristics of Selected School Music Teacher" (unpublished Doctoral Dissertation, University of Southern California, 1961), p. 139.

anxious than teachers in the general samples. Scores on the Thurstone Temperament Schedule revealed that selected teachers were more active, more emotionally stable, and possessed greater leadership qualities.¹⁵

In addition to these major findings, Barth discovered the existence of personality differences between instrumental teacher samples, consisting exclusively of males, and choral samples, consisting of both male and female groups of teachers. For example, one general sample of female choral teachers scored significantly higher on Cattell's Factor A than did a sample of selected instrumental teachers. A high score on this factor indicates that an individual enjoys dealing with people, is cooperative, good-natured and warm-hearted. A low scoring individual likes working alone, intellectual companionship, and avoidance of compromise. He is cool, suspicious and rigid. Another selected instrumental group was found to be more reflective than a general sample of male choral teachers. Several other personality differences such as these were found. Barth stated that in general, instrumental teachers were significantly more dominant than choral music teachers.¹⁶

¹⁵Ibid., pp. 153-154.

¹⁶Ibid., pp. 81-137.

Walter Duda's approach to the study of the music teacher is somewhat different than that of most investigators.¹⁷ He attempted to improve procedures for selecting student teacher candidates by predicting three major dimensions of teacher behavior in the classroom: dimension X (friendly, understanding versus egocentric, restricted), dimension Y (responsible, businesslike, systematic, versus evading, unplanned, slipshod) and dimension Z (stimulating, imaginative, surgent versus dull, routine).¹⁸ These dimensions were measured by master teachers and college supervisors who filled in the Observation Record and Glossary - an instrument developed by Ryans during the Teacher Characteristics Study. The same instrument was used at both the elementary and secondary level, since it was estimated that teacher behavior is not the result of grade level, but the result of a basic personality structure. Using these dimensions as criteria, Duda compared them with achievement, interest, and personality scores of a group of one hundred student teachers. On the basis of the results, he developed an instrument for the prediction of these three dimensions

¹⁷Walter B. Duda, "The Prediction of Three Major Dimensions of Teacher Behavior for Student Teachers in Music Education" (unpublished Doctoral Dissertation, University of Illinois, 1961).

¹⁸Ibid., p. 17.

of teacher behavior.

Although this was not primarily a personality study, some of Duda's findings in this regard are of interest. The Minnesota Multiphasic Personality Inventory was one of the two instruments used to assess personality. The Pd scale of this instrument, which measures an individual's similarity to persons who are devoid of deep emotional response, and are unable to profit from experience, correlated negatively with dimension X for elementary teachers. The Mf scale, which measures interests characteristic of one or the other sexes, yielded a positive correlation at the 5 per cent level with elementary teacher behaviors X, Y and Z. However, none of the teacher behaviors at the secondary level correlated significantly.¹⁹

The other instrument used for personality measurement was the Music Preference Test of Personality. Factor Three of this test, which measures degree of self-confidence, correlated with behavior Y at the 1 per cent level and with behavior Z at the 5 per cent level for elementary teachers. Factor Eight, which measures sociability and emotional vigor, correlated significantly with behavior X for second-

¹⁹Ibid., p. 105.

ary teachers.²⁰ According to the personality instruments used in this study, the relationships between personality and teacher behavior were more predominant at the elementary than at the secondary level. On the basis of his data, Duda concluded that the relationships obtained on music teachers could be expected to differ somewhat from those obtained on teachers in general.

In 1961, William Michael, George Barth, and Henry Kaiser compared the dimensions of temperament among secondary-school instrumental and choral teachers using the technique of factor analysis.²¹ From the total sample of over three hundred subjects (Group I) two subsamples (Groups II and III) were established. This was done on the basis of competence as judged by music education specialists as well as on the basis of expressed degree of satisfaction. Factor analysis of the data resulted in the identification of five factors common to all three groups. These were defined as friendliness, emotional stability, self-sufficiency, empathetic sensitivity, and perseveration. For Group II teachers - those not nominated as outstanding -

²⁰Ibid., p. 108.

²¹William B. Michael, George W. Barth, and Henry F. Kaiser, "Dimensions of Temperament in Three Groups of Music Teachers," Psychological Reports, IX (October, 1961), 701-704.

three additional factors were found: (1) defensive - authoritarian, (2) unsophisticated, impulsive introversion, and (3) dependency with inactivity. For the competent and satisfied teachers (Group III) a factor of sophistication was identified.

Although test scores for all three groups yielded similar trait dimensions, Group III subjects were higher than Group II subjects in mental ability, emotional stability, persistence, sensitivity, composure, energy, anxiety, sociability, and dominance. They were also more conventional in social attitudes. Group III teachers were found to be less excitable and less suspicious or jealous than Group II teachers.

Warren Lutz, in 1963, investigated the professional background and personality characteristics of high-school instrumental teachers.²² Each teacher was identified as successful or unsuccessful on the basis of opinion-rating forms sent to his administrator, a fellow teacher, and one of his students. The Minnesota Multiphasic Personality Inventory was used to determine personality characteristics of participating teachers. When compared with unsuccessful

²²Warren W. Lutz, "The Personality Characteristics and Experiential Backgrounds of Successful High School Instrumental Music Teachers" (unpublished Doctoral Dissertation, University of Illinois, 1963).

teachers according to personality profiles, successful teachers:

1. were less committed to compulsive, neurotic behaviors
2. were less moody
3. were better able to reconcile their internal problems
4. were more capable of deep emotional response
5. were better able to profit from experience
6. had a higher degree of emotional morale
7. worked harder for social approval
8. were less hostile
9. were more flexible
10. worried less
11. had broader interests
12. were happier and more self-satisfied
13. were more people oriented
14. were more self-confident²³

Lutz reported that in general, profiles for both groups of teachers were similar. Differences obtained were described as being in degree rather than direction. However, undesirable traits were found to exist to a greater degree in unsuccessful teachers. Another finding of interest was that successful teachers were more satisfied with education as a profession than were unsuccessful teachers.

John Anderson recently conducted a study to (1) locate instruments to measure qualities considered by educators to be necessary for success (2) determine the relationship of these measures to unsuccessful student teaching, and (3) to establish which of these measures have value for purposes of

²³Ibid., pp. 145-146.

prediction.²⁴ In this study, "success" was established on the basis of student-teaching ratings. In addition to the sample of nineteen student teachers, twenty tenure teachers and ten master teachers were tested for comparative purposes. Using the Guilford-Zimmerman Temperament Survey as a personality measure, Anderson found that the objectivity factor and the masculinity factor showed high predictive value. These two factors revealed significant differences between high and low-potential student teachers. It was stated that two other factors - personal relations and emotional stability - could also be considered to be worthwhile predictors.

When the total student teacher sample was compared to the sample of tenure teachers, student teachers were higher in masculinity, but lower in personal relations, friendliness and objectivity. However, when high-potential student teachers were compared to master teachers, no significant differences were found. It was concluded that high-potential student teachers and master teachers would

²⁴John M. Anderson, "The Use of Musical Talent, Personality, and Vocational Interest Factors in Predicting Success for Student Music Teachers" (unpublished Doctoral Dissertation, University of Southern California, 1965).

seem to possess the same characteristics.²⁵

In 1965, John Fosse gathered data on family background, musical and educational experience, social history, teaching experience, and the psychological characteristics of band teachers in an attempt to develop equations for predicting success.²⁶ He established three groups of teachers according to whether their band received a festival-rating of "superior" (Set I), "excellent" (Set II) or "good" (Set III). A fourth group (Set IV) consisted of teachers whose bands were not entered in the festival.

He found that the groups displayed their greatest differences in their psychological attributes. Set I teachers were cool, aloof, energetic, outer-directed, optimistic, methodical and tended not to be introspective. Set II directors were also aloof but were inner-directed, idealistic, sensitive, intellectually curious, and more introspective than Set I directors. Set III subjects were religiously oriented, gloomy, depressed, worrisome and unable to maintain good relationships with authority figures.

²⁵Ibid., pp. 78-79.

²⁶John B. Fosse, "The Prediction of Teaching Effectiveness: An Investigation of the Relationships Among High School Band Contest Ratings, Teacher Characteristics, and School Environmental Factors" (unpublished Doctoral Dissertation, Northwestern University, 1965).

Set IV directors were somewhat similar to a composite of Set I and II directors, but were less competitive, and more intellectualized.²⁷ From these results, Fosse inferred that personality differences between the three sets of directors were qualitative rather than quantitative. In other words, Set I, II and III subjects did not have different amounts of the same attributes so much as they had different attributes.²⁸

It is tempting, at this point, to compare studies with a view to establishing a "list of qualities" which have the power to discriminate between effective and ineffective music teachers. A cursory examination of the foregoing material would lead one to suspect that some qualities do indeed have potential for making such distinctions. For example, both Hoffer and Hesch regard "emotional stability" as a desirable teacher trait. The findings of Fenton, Barth, Michael et al, Lutz and Anderson would support this view. Similarly, frequently mentioned qualities such as persistence (Buehlman; Barth; Michael et al), intelligence (Hoffer; Hesch; Barth; Michael et al), drive and energy (Buehlman; Best; Barth; Michael et al; Fosse),

²⁷Ibid., pp. 264-265.

²⁸Ibid., p. 165.

confidence (Barth; Duda; Lutz), leadership ability (Hesch; Fenton; Barth), sociability (Best; Barth; Duda; Michael et al; Lutz), and understanding (Hoffer; Righter; Best; Fenton; Barth) could be construed as those capable of distinguishing successful from unsuccessful teachers.

On the other hand, some of the research findings appear to be contradictory. Anderson's high-potential subjects obtained higher scores on the "objectivity" factor than did low potential subjects. An individual who is high in objectivity can be described as "thick-skinned" or "un-sensitive."²⁹ Anderson's finding is supported by Fosse who described Set I directors as less sensitive than Set II directors. In contrast to this, Michael et al reported that successful teachers were higher in sensitivity. Also, Barth found selected teachers to be less "tense and anxious" than other teachers whereas Michael et al list "anxiety" as a quality characterizing competent teachers. Another possible contradiction is that between Fosse's Set I director who was described as "cool and aloof", and Barth's successful teacher who was "outgoing and understanding" or the successful teacher who measured high on "sociability"

²⁹Benjamin Kleinmuntz, Personality Measurement (Homewood, Illinois: The Dorsey Press, 1967), p. 197.

(as opposed to "aloof and stiff") in the study of Michael et al. A number of other seeming inconsistencies could be located.

However, great caution must be exercised in attempting to make comparisons such as these. Not only did experimental conditions differ markedly from study to study, but results were obtained on the basis of different personality instruments. Some investigators used tests such as the Thurstone Temperament Schedule, the Guilford-Zimmerman Temperament Survey, and the Cattell Sixteen Personality Factor Questionnaire. These are factor-based tests designed to evaluate personality traits along many different dimensions. However, other investigators used the Minnesota Multiphasic Personality Inventory, which does not purport to measure basic personality dimensions "but to predict currently accepted psychiatric categories."³⁰ These tests represent two basically different approaches to personality in terms of what they are trying to measure.

Another problem encountered in comparing research results is the almost arbitrary coining of trait names.³¹ In

³⁰Cyril J. Adcock, "Review of the Minnesota Multiphasic Personality Inventory," The Sixth Mental Measurements Yearbook, (Hyland Park, New Jersey: The Gryphon Press, 1965), p. 313.

³¹Lee J. Cronbach, Essentials of Psychological Testing (second edition; New York: Harper and Row, 1960), p. 468.

this connection many perplexing questions arise. For example, does the "emotional stability" factor on the Guilford-Zimmerman Temperament Survey measure the same thing as the "emotional stability" factor on Cattell's questionnaire? What is the relationship between the "masculinity - femininity" scale on the Minnesota Multiphasic Personality Inventory and Guilford's "masculinity" scale? According to Cronbach, the only meaningful way to discuss personality data is to refer specifically to "Guilford's Ascendancy score", "CPI Dominance score", or "Thurstone Ascendant score", according to the measure used.³²

The various personality tests and their accompanying trait names reflect different conceptions of personality and provide different kinds of information. As a result, the data obtained in studies of personality attributes are not always directly comparable.

At a more general level, it is interesting to note that in some studies (Anderson; Fosse; Lutz) subjects were grouped only on the basis of effectiveness whereas in other studies (Barth; Michael et al) both teacher effectiveness and vocational satisfaction were taken into account in the

³²Ibid.

pooling of subjects. In the latter study (Michael et al) five factors common to all three groups were identified. However, when Group II (competent and highly satisfied) teachers were compared with Group III (less competent and less satisfied) teachers, statistically reliable personality differences were found. Also, when Barth's subjects were grouped on the basis of competence alone, only one of the twenty-three personality variables - that of mental ability - differentiated the two groups. It was after further sorting of subjects according to expressed satisfaction that the remaining differential personality characteristics were identified. These findings lead one to speculate on teacher satisfaction and its relationship to personality and performance. Attention is given to this matter in the following section.

Satisfaction

Research in the area of teacher satisfaction is usually motivated by a concern for the retention of competent teachers and the maintenance of a suitably low rate of turnover within the profession. The few studies which have been done in the field of music education reveal that a multiplicity of factors influence music teacher satisfaction.

Olaf Steg, who conducted a survey of music teachers in Michigan, found a positive relationship between salary

level and job-satisfaction.³³ Only 16 per cent of teachers in the lowest salary bracket were well satisfied, whereas 77 per cent of teachers in the highest salary bracket were well satisfied. Steg also reported that there was a negative relationship between degree of perceived strain in their work and salary level.

In a survey of graduates of the Florida State University School of Music, Charles Rinehart discovered that the rate of withdrawal from music teaching was sufficiently large to be a cause for real concern.³⁴ He reported that among those still teaching, only 15 per cent had not seriously considered leaving the profession. According to questionnaire responses, teacher withdrawals were caused by the following: inadequate salary, unsatisfactory space facilities, inadequate equipment, unsatisfactory class scheduling, inadequate financial appropriations for music, tension evolving from noise and physical effort, additional

³³Olaf Steg, "The Total Work-Load of High School Teachers in Michigan," Journal of Research in Music Education III (Fall, 1955), 110-118, cited by Erwin H. Schneider and Henry L. Cady, Evaluation and Synthesis of Research Studies Relating to Music Education, (Columbus: Ohio State University, 1965), p. 111.

³⁴Charles B. Rinehart, "Incidence and Causes of Withdrawal from Public School Music Teaching" (unpublished Doctoral Dissertation, Florida State University, 1962), pp. 85-88.

duties other than music, quality of school discipline, and unfavorable attitudes of administration or faculty.

Rinehart concluded that the most frequent causes for withdrawal were inadequate salary (for men) and marriage with consequent family mobility (for women). Two other factors ranking high in importance were unsatisfactory class scheduling and inadequate space facilities.

Robert Calder studied factors which influenced the decisions of male music education graduates to withdraw from or not to enter the profession.³⁵ He found that their decisions were significantly influenced by dissatisfaction with these factors: salary, prestige level, working conditions, opportunities for promotion, physical plant and equipment, the school administration, the teaching schedule, student attitudes, musical immaturity of students, and type of music with which the teacher was working. Of these, financial considerations, occupational factors, and relationships with administrators were found to be of almost equal importance as primary influences on their decisions to withdraw from the profession. Factors concerning the

³⁵Robert E. Calder, "Factors Influencing Male Music Education Graduates of Certain Pennsylvania Institutions of Higher Education to Leave or Not Enter the Profession" (unpublished Doctoral Dissertation, Pennsylvania State University, 1962), pp. 96-107.

quality of school music and other professional relationships were of lesser importance. Little importance was accorded factors regarding the amount of time spent on non-musical activities.

According to the responses of those who did not enter the profession, financial factors were found to be by far the most influential factors, followed by factors concerning the quality of public school music, and occupational factors.

From the results obtained by Steg, Rinehart and Calder, it would seem that dissatisfaction with the music teaching vocation is often the result of a number of financial and administrative factors rather than a lack of inherent interest in music teaching itself.

With regard to the relationship between satisfaction and personality, a number of vocational theorists have suggested that degree of expressed satisfaction with an occupation could be a function of the personality of the individual. For example, Lorne Kendall et al, in their discussion of various aspects of jobs, have put forth the view that "temperamental and personality characteristics are likely to be related to a tendency for individuals to be generally satisfied or generally dissatisfied with all

aspects."³⁶

The research of Raymond Kuhlen, who conducted a study of teacher satisfaction, lends support to this view.³⁷ He hypothesized that job satisfaction is proportionate to the degree that elements of the job satisfy the needs of the individual. At the outset of his study, he stated that this relationship could be expected to hold to a greater degree among men than among women, since a career role tends to be primary for males and relatively secondary for females.

The subjects, who were junior and senior high school teachers, were asked to respond to three instruments: the Edwards Personal Preference Schedule - a personality test which measures needs; a test entitled "Personality Types and Occupations," which measures respondents' perceptions of the need-satisfaction potential of their job, and a questionnaire asking for ratings of satisfaction with the occupation on an eleven point scale. Data resulting from

³⁶Lorne M. Kendall, et al. "Cornell Studies of Job Satisfaction: IV. The Relative Validity of the Job Descriptive Index and Other Methods of Measurement of Job Satisfaction" (In Press, 1963), p. 19.

³⁷Raymond G. Kuhlen, "Needs, Perceived Need Satisfaction Opportunities, and Satisfaction with Occupation," Vocational Behavior: Readings in Theory and Research (New York: Holt, Rinehart and Winston Inc., 1968), pp. 403-413.

these tests revealed that for men in particular, satisfaction with teaching did vary with the degree to which the person's constellation of needs were satisfied from the occupation. Correlations were generally lower for women since, as Kuhlen explained, occupation does not appear to be a primary source of need gratification for women.

Kuhlen's hypothesis did not specify particular needs but only that occupationally relevant "needs" in general must be fulfilled. At the conclusion of the study he stated that satisfaction or frustration of particular needs could be expected to be relatively specific to the occupation and that information in this regard would be useful for selection and guidance of personnel. He explained that in some situations it is probably unwise to employ people with particular need patterns, and also that frequently there is a discrepancy between the type of person needed for a particular position and the potential of that position for satisfying the needs of the individual who can do the job.³⁸

The findings of Barth and Michael et al, whose studies were reviewed in the previous section, also point to the possibility of a relationship between satisfaction and personality. In both of these studies, when teachers scoring

³⁸Ibid., p. 413.

high in both competence and satisfaction were compared with those scoring low on both of these variables, significant personality differences were found. In the Barth study these differences did not occur when subjects were compared on the basis of competence only. One wonders what personality differences would have been obtained had the subjects in these studies been compared on the basis of satisfaction alone.

Studies in the area of satisfaction usually proceed on the assumption that a direct relationship exists between satisfaction and proficiency - that a high level of teacher satisfaction has a positive effect on the teacher's participation in the teaching-learning process. Some studies have provided evidence for this. For example Lutz, in his study of instrumental music teachers, found that the successful teachers in his sample were more satisfied with education as a profession than were unsuccessful teachers. However, strong evidence from industrial situations, where many morale investigations have been carried out, indicates that morale is not necessarily related to productivity.³⁹ Researchers in the field, have pointed out that these two

³⁹Patricia C. Smith, "Cornell Studies of Job Satisfaction: I. Strategy for the Development of a General Theory of Job Satisfaction" (In Press, 1963).

variables - satisfaction and performance - may interact, but are not necessarily directly related.⁴⁰

In Barth's study, the sorting of subjects on the basis of both competence and satisfaction was done on the assumption that any teacher who had been selected for membership among the top 10 per cent of teachers and who had also expressed strongly satisfied feelings about the vocation, was stably adjusted to the role of the music educator.⁴¹ "Role of the music educator" is a rather broad concept. It is generally agreed that the teacher is involved in a number of instructional and administrative roles. Accordingly, it would seem more appropriate to speak of the "roles" of the music educator. Responses to a summary question (such as that used in the Barth study) about vocational satisfaction are likely to be based on a broad spectrum of determinants. In other words, the subject, in responding to such a question, is likely to consider not only the teaching itself, but various other aspects of his work such as extra-class roles of the teacher, annual income, promotional

⁴⁰Anne Maccaulay et al. "Cornell Studies of Job Satisfaction: III. Convergent and Discriminant Validity for Measures of Job Satisfaction by Rating Scales" (In Press, 1963), p. 2.

⁴¹Barth, op. cit., p. 67.

opportunities, and so on. The studies of Steg, Rinehart and Calder give a good indication of the various considerations which help to determine satisfaction.

Most statements in the literature make use of the term "satisfaction" in the general sense of the word. It usually refers to satisfaction with the profession as a whole, or "vocational satisfaction". However, this is not a unidimensional concept. Satisfaction has many components and it is not known whether they are additive in determining total feelings of satisfaction, nor is it known under what conditions any single aspect dominates feelings and becomes the primary determinant of satisfaction. Industrial and social psychologists have found that satisfaction and performance will show different relationships depending on the aspect of the job and time span under consideration.⁴² For example, Rinehart and Calder studied the long-term factors of entrance and withdrawal from the profession. These actions are likely to be influenced by such long-term factors as security, opportunity for promotion, and prestige as well as the consideration of alternatives at that level. Actual satisfaction with teaching activities, on the other hand, would be related to the classroom situation and

⁴²Smith, loc. cit.

the extent to which the teacher has control over the pace and quality of his teaching. Because of the many factors involved, satisfaction theorists have proposed that aspects of jobs can and should be separated for purposes of measurement and also that differences in situations must be understood and analyzed. They believe that contradictions in research findings can often be attributed to the fact that investigators fail to distinguish between the various aspects of job satisfaction and fail to account for situations in which results are obtained.⁴³

In the studies of Rinehart and Calder, reference was made to such long-term factors as salary, financial appropriations for music, prestige level, and promotional opportunities. A few factors, which might be considered to be short term - or at least more relevant to the teaching itself, were also mentioned. These include musical immaturity of students, unfavorable student attitudes, and tension evolving from noise and physical effort. From the results obtained in studies of music teachers, it is not possible to determine clearly the extent to which teacher satisfaction or dissatisfaction can be attributed to long-range factors and the extent to which it is related to

⁴³Patricia C. Smith and Lorne M. Kendall, "Cornell Studies of Job Satisfaction: VI. Implications for the Future" (In Press, 1963).

factors anchored to the actual classroom situation and the teaching itself.

Sex

The results of the Teacher Characteristics Study revealed several differences between male and female teachers. At the elementary level, men were less responsible and businesslike in classroom behavior, more inclined toward democratic classroom practices and permissive child-centered educational viewpoints, and more emotionally stable than were women teachers. Differences between the sexes were more general and pronounced at the secondary level. Women obtained significantly higher scores on measures of friendly, responsible, stimulating classroom behavior, favorable attitudes towards pupils, democratic classroom practices, permissive educational viewpoints, and verbal understanding. However, men teachers scored significantly higher in emotional stability.⁴⁴

Since there have been no studies of music teacher characteristics per se, any information which exists regarding sex differences among music teachers is scattered

⁴⁴David G. Ryans, Characteristics of Teachers (Washington, D.C.: American Council on Education, 1960) p. 296.

throughout the literature.⁴⁵ Buehlman has expressed concern about discrimination against women in the instrumental music field. She believes they have been discouraged from entering the field by comments which imply that "women are poor musicians, can't conduct, can't discipline, are terrible administrators. . . ." and also because "there is no precedent for women band directors."⁴⁶ These statements are undocumented by research although it is probably true that the male instrumental teachers are in the majority at the secondary level.

In Barth's study of over three hundred secondary school choral-general and instrumental teachers, fewer than thirty female instrumental teachers could be located. For this reason, the instrumental music teacher samples were limited to men. Some of his findings with regard to differences between instrumental and choral teachers could have been influenced by the sex factor, since some of the choral teacher samples consisted exclusively of women.

In the study of Michael et al, male teachers outnumbered female teachers in ratios of two and three to one. All of the subjects in Fosse's study were male. In the

⁴⁵Erwin H. Schneider and Henry L. Cady, "Evaluation and Synthesis of Research Studies Relating to Music Education" (Columbus: Ohio State University, 1965), p. 112.

⁴⁶Buehlman, loc. cit.

studies of Lutz and Anderson, no reference was made to the sex of subjects. Duda, who used both male and female subjects, suggested that the results obtained in this study should be analyzed to determine whether the factor of sex had an influence on any of the relationships.⁴⁷ None of these studies, however, attempted to account for the sex variable in any systematic way.

A few sex differences were revealed in the studies of teacher satisfaction which were reviewed in the previous section. Rinehart, for example, found that inadequate salary was the major factor causing men to leave the profession whereas marriage was the major cause of withdrawal for women. Also, in the Kuhlen study, correlations between job-satisfaction and potential of the occupation to fulfill needs were considerably higher for men than for women. Kuhlen explained that this is because career role tends to be primary for men and secondary for women.

From the review of the literature, it is apparent that of the three variables being considered - personality, satisfaction and sex - the least information is available about the effect of sex differences among teachers.

Concluding Statement

The review of the literature indicates not only that

⁴⁷Duda, op. cit., p. 145

teacher personality and satisfaction are generally assumed to influence teacher performance, but also that personality and satisfaction may be related to each other. Furthermore, it is probable that sex differences affect these relationships under certain conditions.

The personality of the music teacher and its effect on classroom performance and behavior has been explored by a number of investigators. However, it is difficult to make comparisons or generalizations regarding specific personal traits because research results are based on the use of different instruments, which involve different conceptions of personality. Similarly, comparison of studies in the area of satisfaction is hampered by the fact that researchers fail to distinguish between the various aspects of the teaching profession and the resultant components of satisfaction.

Although there are areas of agreement among research findings, some striking inconsistencies also occur. The latter may be due, in part, to the tendency of researchers to treat music teachers - male and female, experienced and inexperienced, elementary and secondary, choral and instrumental - as a single group without measuring the effects of these factors. Perhaps even more serious than this is that results are often obtained in widely varying teaching situations - teacher effectiveness being treated as something apart from the situation giving rise to it. In this

connection, Ryans emphasizes that competent teaching is probably relative to the situation and therefore investigators must take situational conditions into consideration.⁴⁸

In general, the assumptions regarding the effect of personality and satisfaction on teacher performance are in want of conceptual specification. Explanations are needed as to how these variables operate in the classroom and how they affect the teaching-learning process. Members of the Committee on the Criteria of Teacher Effectiveness contend that most studies of teacher characteristics are conducted in a theoretical vacuum. They recommend that any teacher characteristic involved in a research study should be submitted to this question: "On what grounds in learning theory or social-psychological theory (or any other body of theory) can we justify hypothesizing that this characteristic of teachers is related to a given effect?"⁴⁹

The next section of this chapter attempts to provide an explanation of the nature of the relationships between

⁴⁸David G. Ryans, "Teacher Personnel Research," California Journal of Educational Research, IV (January, 1953), 19-27.

⁴⁹H.H. Remmers et al. "Report of the Committee on the Criteria of Teacher Effectiveness," Review of Educational Research, XXII (June, 1952), 255.

the variables in this study by means of concepts from social-psychological theory.

THEORETICAL ORIENTATION

The distinctiveness of social psychology arises from two features; its focus on the individual as he participates in the social process, and the analysis of this process to provide explanations for behavior.⁵⁰ Education is essentially a process of social learning involving classroom groups which, after meeting over a period of time, display the characteristics of organized social groups. Because of this, concepts from the field of social psychology have especial utility for the analysis of educational problems. The rationale for this study is based upon the thinking of writers who have applied socio-psychological concepts to education and the further application of these concepts to the teaching of instrumental music.

Although socio-psychological concepts are relevant to various educational settings, the prototypical educational setting for social interaction is the instructional group. William Trow, in his analysis of the role functions of the

⁵⁰Edwin P. Hollander and Raymond G. Hunt (ed.), Current Perspectives In Social Psychology (second edition; New York: Oxford University Press, 1967), p. 3.

teacher in instructional groups, expresses the view that personality factors influence the teacher's ability to assume the appropriate role in a particular situation. He presents the hypothesis that "quality of teaching is a function not only of the degree of development of a skill, but also of the intrusion of personality and role factors into the teacher's behavior."⁵¹

The concept of role represents acknowledgement of uniformities observable in human behavior which are specific to situations. Role can be defined as the behavior expected of an individual in a given situation. Although the teacher is involved in the performance of several roles, the instructional role is of prime importance. In order to understand the instructional role of the teacher, it is necessary to relate it to the classroom setting.

Jacob Getzels and Herbert Thelen have presented a conceptual model which is useful for the study of classroom groups and classroom leadership.⁵² It is based on their

⁵¹William C. Trow, "Role Functions of the Teacher in the Instructional Group," "The Dynamics of Instructional Groups," Fifty-Ninth Yearbook of the National Society for the Study of Education, Part II, (Chicago: University of Chicago Press, 1960), p. 36.

⁵²Jacob W. Getzels and Herbert A. Thelen, "The Classroom Group as a Unique Social System," The Dynamics of Instructional Groups, Fifty-Ninth Yearbook of the National Society for the Study of Education, Part II (Chicago: University of Chicago Press, 1960), pp. 53-82.

analysis of the classroom group as a unique social system. They conceive of a social system as consisting of two distinct but interactive dimensions - the "nomothetic" or institutional dimension and the "idiographic" or personal dimension. The nomothetic dimension includes the institution with its roles and attendant role-expectations which are prescribed by the organization. The idiographic dimension takes account of the individual, his personality and corresponding need-dispositions.

They define an institution as an agency established to carry out certain functions in certain routinized ways. A role is the most important analytic unit of the institution and is defined in terms of role expectations (privileges and obligations) associated with a particular position in the system. These elements of the nomothetic dimension describe those aspects of social relationships which are oriented to goal attainment by the social system.

However, roles are implemented by individuals, and no two individuals fulfill their roles in exactly the same way. To understand behavior, one must consider not only the role itself, but the nature of the individual inhabiting the role. To do this, it is necessary to move from the sociological to the psychological level of analysis and focus on personality and need-dispositions. Personality represents a unique mode of reaction to the environment and is made up of

need dispositions which specify tendencies to act in certain ways. These elements of the idiographic dimension describe those aspects of human activity which are oriented to fulfillment of personal needs and expression of personal characteristics.

According to this model, the behavior of an individual is at once the product of both his personality and his role or the role-expectations of the institution. The model is shown diagrammatically in Figure 1.

Getzels and Thelen go on to discuss applications of their model to conflict in the classroom. Conflict can arise as a function of discrepancies between role expectations and personality dispositions of the role incumbent. They point out that "the nature of the classroom group activity is quite different when expectations and dispositions are incongruent than when they are congruent."⁵³

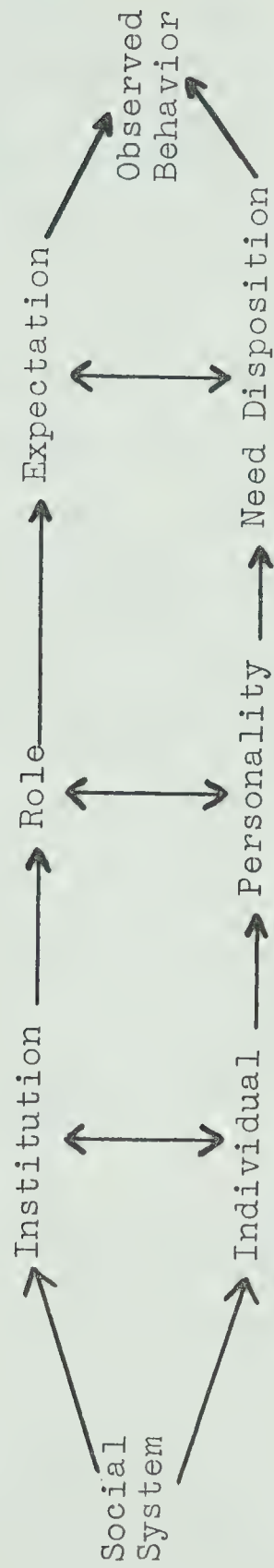
Classroom leadership is also discussed in terms of the model. Teaching styles are classified into three types according to the teacher's stance with respect to the socio-psychological dynamics of the classroom: (1) nomothetic style (2) idiographic style and (3) transactional style.⁵⁴

The nomothetic teaching style places emphasis on the

⁵³Ibid., p. 74.

⁵⁴Ibid., pp. 77-78.

Nomothetic Dimension



Idiographic Dimension

FIGURE I

THE NOMOTHETIC AND IDIOGRAPHIC DIMENSIONS OF SOCIAL BEHAVIOR

(FROM GETZELS AND THELEN)

requirements of the institution and conformity of role behavior to expectations rather than on the individual personality and satisfaction of needs. This type of leadership is principally oriented to the task. It is assumed that adherence to well-defined roles will result in the accomplishment of the task.

The idiographic style places emphasis on the demands of the individual's personality and need structure. Institutional requirements are minimized. It is assumed that the greatest accomplishment will occur when the leader's relationships to others are particularistic, tailored to each individual's personality and when each person is allowed to seek what is relevant and meaningful to him. Expectations are kept vague and informal.

The transactional teacher mediates between these two positions. Nomothetic requirements and idiographic dispositions are minimized or maximized as the situation requires.

The actual balance of emphasis on the performance of role requirements and the expression of individual personalities is a function of the interaction within the classroom. The movement of the classroom group between nomothetic and idiographic extremes depends on the belongingness that individuals feel within the group. The kind of balance achieved results in a group "climate."

Group climate, which can be analyzed into the constituent intentions of the group, represents another general dimension of the classroom as a social system.⁵⁵ Accordingly, the model is expanded as shown in Figure 2.

The theoretical model of Getzels and Thelen is useful for the analysis of the instrumental group as a social system and for the analysis of teacher behavior in terms of role and personality factors.

Social System Functioning in the Rehearsal Situation

Much of the instrumental music teacher's activity is carried out in the rehearsal situation. Although he occasionally teaches individuals or small ensembles, the group rehearsal is still the chief agency of instruction.⁵⁶ In order to understand the rehearsal group as a stimulus context which influences the teacher, it is necessary to explore its structure and function. One approach to the study of groups is in terms of "group climate" as proposed in the model of Getzels and Thelen. Group climates or patterns are commonly described by such terms as "authoritarian", "democratic", and "group-centered." These kinds of groups differ with respect to origin, membership, locus of

⁵⁵Ibid., p. 79.

⁵⁶House, op. cit., p. 132.

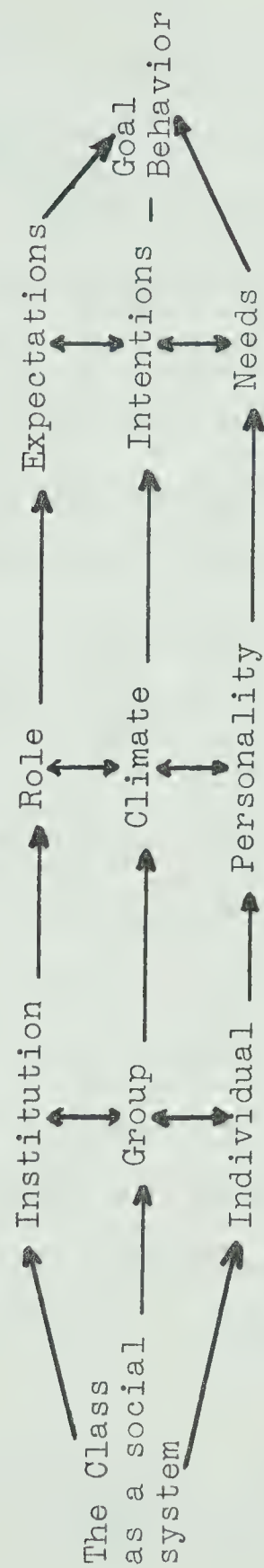


FIGURE 2

THE CLASS AS A SOCIAL SYSTEM (ADAPTED

FROM GETZELS AND THELEN)

evaluation, principles of learning, decision policy and so on. Each pattern is based on a different view of capabilities and motivations of group members. In the authoritarian group the leader, who is considered to be more capable than group members, must inform, direct, and motivate the group members. The democratic group is autogenous in origin and leadership emerges from within the group. Capabilities of leaders and members are considered to be similar and all members share equally in decision-making. In the group-centered group, the members choose the problem as well as methods and procedures for evaluation.⁵⁷

A description of some of the dimensions of the instrumental group as a social group is given below.

Membership. Since instrumental music is usually an optional subject in the curriculum, membership is not mandatory. In this respect, the band or orchestral group differs from many other instructional groups. However, once a student has elected to enroll in the music program, attendance is compulsory. Furthermore, although students initially have a choice as to whether or not to enroll in music, the purpose of the formation of the group is ascer-

⁵⁷Gratton Kemp (ed.), Perspectives on the Group Process (Boston: Houghton Mifflin Company, 1964), pp. 55-66.

tained in advance. Individuals are not coming together to resolve common needs, but to take up membership in a band or orchestra for the purpose of musical learning. The nature and function of the organization is predetermined by external authorities.

Structure. Once membership is established, students are grouped into "sections" according to the instruments they play. Within each section they are arranged in a hierarchy according to instrumental competency. Each student's position as well as his "technical role" is clearly defined. As social persons, students establish relationships among themselves, but as technical persons, they are completely identified with the instruments they play.⁵⁸

Membership in an instrumental group is relatively stable. However there is lack of security regarding the occupancy of a given position within a section since this position is achieved on a competitive basis. In other words a member's place in the organizational hierarchy is determined by how well he meets externally structured ends.

Task. The nature of the task, the performance of a piece of music, requires that all group members act simul-

⁵⁸Max Kaplan, Foundations and Frontiers of Music Education (New York: Holt, Rinehart and Winston Inc., 1966), p. 62.

taneously in a certain specified manner much of the time. A high degree of conforming behavior is required.

Communication. The three distinct modes of communication which characterize the rehearsal group - speech, gestures, and the music itself - distinguish it from many other classroom groups.⁵⁹ Much of the verbal communication is from teacher to students. Students may react with questions or comments and are sometimes called upon to respond to a question, but this kind of interaction is minimized. Verbal communication between band members, except during certain specified "breaks", is frequently interpreted by the teacher as poor discipline and is discouraged. Because of the nature of the task, a conscious effort is usually made to keep talking of any kind to a minimum. Righter's advice to instrumental teachers reflects this view: "Always speak briefly and to the point. A rambling discourse from the podium has little real place in the rehearsal of a musical organization."⁶⁰ Similarly, Jack Cobb advises teachers to "be quick to have the right things to say in order to get a job done in a minimum of

⁵⁹Ibid., p. 64.

⁶⁰Righter, op. cit., p. 6.

time."⁶¹ House also expresses the importance of efficient use of rehearsal time:

The director must try at all costs to use his time (so dearly won) in the most efficient and effective way to achieve his purposes. . . . The chosen literature must be mastered to the point where its musical values and subtleties are revealed to the players.⁶²

Gestural communication takes the form of conducting with arms, hands, baton, facial expression and bodily movement. Since musicians are playing their instruments a good portion of the time, much of the communication is gestural. Again the direction of communication is from teacher to students. The students respond, not with ideas or opinions, but by playing passages on their instruments in certain prescribed ways.

Lastly, the music itself is essential to communication processes in the rehearsal "The written integration exists in symbols - notes and dynamic markings. . ." which have meaning for the conductor and the musicians.⁶³

In general, most of the communication during the rehearsal is formalized and centralized. Social access is limited by the size of the group as well as the seating

⁶¹Jack Cobb, "Planning the Formative Years," The Instrumentalist, XXI (December, 1966), 59.

⁶²House, loc. cit.

⁶³Kaplan, op. cit., p. 65.

arrangement, which restricts freedom of movement. Since music is being performed during the greater part of the rehearsal, there is a minimum of "interaction", in the usual sense of the word, between group members.

Decision Making. Major decisions are made for the group by the teacher and curriculum authorities, who plan the overall program. The teacher chooses repertoire, interprets the score and evaluates students. Although a teacher may attempt to create a more "democratic" atmosphere by permitting students some choice as to selections to be played, the students are ordinarily allowed to make decisions only in matters of minor importance.

Leadership. Leadership does not emerge from within the group but is automatically the function of the music teacher. This person is employed by school officials (external authorities), and his position is relatively permanent. The teacher directs the group and manages the activities. What he demands is the focal operating center during the rehearsal. He is in a position of great influence and authority and although he attempts to engender a sense of responsibility in students, he feels that the success of the group as a whole is ultimately his responsibility. Ned Flander's observation regarding teachers in general would seem especially applicable to teachers of instrumental music:

The teacher may initiate activities in which his authority is delegated . . . but always his power can be re-established, and, in this sense, remains undiminished. No competent teacher ever abdicates his position of authority, and he can never avoid accepting responsibility for whatever activities occur in the classroom.⁶⁴

In conclusion, the group climate in the rehearsal situation might be described as authoritarian or autocratic. Many music educators would agree with Hoffer that "the performing music organization especially is basically a leader-centered activity."⁶⁵ He goes on to explain that this is not necessarily undesirable:

What might be called "benevolent" autocratic procedures have a necessary place in music teaching. For example, students cannot stop and decide every time what part of the music should be practiced again. Usually they are not musically competent enough to do this, and such a procedure would consume too great a portion of class time.⁶⁶

Parenthetically, it should be noted that although research studies do in general suggest the superiority of non-directive, student-centered atmospheres, there are exceptions. For example it has been found that some stu-

⁶⁴Ned A. Flanders, "Diagnosing and Utilizing Social Structures in Classroom Learning," The Dynamics of Instructional Groups, Fifty-Ninth Yearbook of the National Society for the Study of Education, Part II (Chicago: University of Chicago Press, 1960), p. 191.

⁶⁵Hoffer, op. cit., p. 73.

⁶⁶Ibid.

dents prefer autocratic atmospheres and also that some teaching situations break down under democratic atmospheres. In addition to this, autocratic teaching is associated with higher achievement on performance tasks.⁶⁷ The rehearsal situation would seem to be one of these exceptions. It is perhaps because of the highly "task-oriented" nature of the activity that autocratic teaching procedures have gained wide acceptance.

Role of the Instrumental Music Teacher

The particular circumstances in which an individual operates affect the style of leadership he is likely to adopt. For example, when communication networks are highly centralized, "leadership is more autocratic than in groups whose communication networks are more open and evenly distributed through the group."⁶⁸ From the forgoing description of the structure and function of the rehearsal group, it can be seen that the teacher finds himself in a situation which, according to many authorities, requires the use of direct rather than indirect teaching procedures. Kemp's description of the authoritarian leader typifies

⁶⁷John W. McDavid and Herbert Harari, Social Psychology: Individuals, Groups, Societies (New York: Harper and Row Publishers, 1968), p. 430.

⁶⁸Ibid., p. 354.

the approach usually advocated in the literature. He describes this type of leader as one who decides on goals, plans, directs, motivates, informs, and expects a high degree of conformity. The leader centers control in himself through the use of reward, praise, fear of punishment, and various forms of evaluation. It is usually recommended that such leaders should be "forceful, energetic, good organizers and planners, firm, kind, and successful in getting group members to perform."⁶⁹

In addition to the extra-class duties of selecting repertoire and planning rehearsals, concerts and programs, the instrumental music teacher directs and informs the players during the rehearsal. He considers it his duty to discover the intent of the composer and to interpret this to the students. Wolfgang Kuhn's description of a typical moment in a rehearsal exemplifies the prescriptive nature of the procedures used by the music teacher:

. . . the professional conductor may say "Strings, pianissimo!" but the school director . . . will have to say in addition "Place your bows over the fingerboard, turn them slightly on edge, lighten the pressure, play in the upper half of the bow."⁷⁰

⁶⁹Kemp, op. cit., pp. 229-230.

⁷⁰Wolfgang Kuhn, Instrumental Music: Principles and Methods of Instruction (Boston: Allyn and Bacon, Inc., 1962), p. 123.

In order that musical performance be achieved, it is necessary that students accept and use such suggestions. Conforming behavior is vital to successful performance.

The instrumental teacher is in a position to manipulate rewards and punishments contingent upon the behavior of the musicians. Furthermore, practical circumstances require that the teacher exert control during almost every minute of the rehearsal. The pedagogical literature contains many statements to this effect:

At all times the director should be the guide; never allow anything in your program to get completely out of control. Be in charge. Never get into a situation where you don't have a tight check on the procedure.⁷¹

Because of the nature of the task as well as the pressure of time, the music teacher must make quick decisions, motivating the group with his own enthusiasm for the music.

These teaching principles help to clarify the important aspects of the institutionally prescribed role-expectations of the instrumental music teacher. In terms of the theoretical model of Getzels and Thelen, it can be said that the institutional demands of the rehearsal situation are such that the nomothetic style of leadership, with its emphasis on well defined roles and task orientation, is the

⁷¹Cobb, loc. cit.

most appropriate one in the instrumental classroom.

Personality of the Music Teacher

Having delineated briefly some of the role-expectations of the instrumental music teacher, it is now necessary to consider how role and personality relate to each other in this context. The fact that leadership roles have been differentiated and referred to as "styles" implies that different sets of personal characteristics may be associated with success in different kinds of leadership roles.⁷² "For example one set of personal attributes may be associated with leadership in intellectual group activities . . . while a different set may be associated with activities involving manipulative and motor skills."⁷³ Personality factors, according to Trow, "modify the individual's ability to recognize and assume the appropriate role in a particular situation and as a consequence, the development of a needed skill may be accelerated or retarded."⁷⁴ It is important to consider not only the nature of the role and institutional expectations, but also the

⁷²McDavid, op. cit., p. 354.

⁷³Ibid., p. 358.

⁷⁴Trow, loc. cit.

nature of the individual inhabiting the role.

One of the major propositions arising from the theory of Getzels and Thelen has to do with the conflict or psychological tensions which can occur when institutional demands are contradictory to the demands of personality:

Typical of this kind of conflict are the army sargeant with a high need for submission, the light housekeeper with a high need for affiliation, the authoritarian teacher in a permissive school . . . In all cases there is mutual interference between nomothetic expectations and idiographic dispositions, and the individual must choose whether he will fulfill individual needs or institutional requirements. If he chooses to fulfill requirements (it is not, of course, always a matter of conscious choice) he is in a sense short changing himself and is liable to unsatisfactory personal adjustment; he is frustrated and dissatisfied. If he chooses to fulfill his needs, he is short changing his role and is liable to unsatisfactory role performance; he is ineffective and inefficient.⁷⁵

If a teacher's personality structure is such that he prefers the "idiographic style" of teaching - where relationships with students are particularistic and expectations are kept vague and informal - it can be expected that this person will not find satisfaction and success when teaching in the instrumental rehearsal situation.

In conclusion, the following five statements are given as a summary of the rationale for this study:

⁷⁵Jacob W. Getzels, "Conflict and Role Behavior in the Educational Setting" Readings in the Social Psychology of Education (Boston: Allyn and Bacon Inc., 1963), p. 313.

1. The instrumental rehearsal situation is unique in many respects. It differs, in varying degrees, from other classroom situations in terms of its hierarchical structure, security of its members, nature of the task, system of communications, methods for decision-making and requirements for leadership. Roles are more clearly defined than in many classroom situations.

2. Nomothetic requirements, rather than idiographic elements, predominate in the rehearsal situation. In other words, those aspects of social relationships which are oriented toward goal attainment through conformity to role-expectations take precedence over those which are oriented toward the expression of personal needs and characteristics. This results in an "autocratic" group climate.

3. It is generally advocated that the instrumental teacher, to be successful, must adopt a specific role or teaching style - one which Getzels and Thelen refer to as the "nomothetic style."

4. Some teachers, by personality and temperament are suited to this social role. When this is true, the result should be a high level of teacher satisfaction, effective teaching performance, or both.

5. Some teachers, by personality and temperament, are not suited to this role. To the extent that the teacher's personality is incompatible with the role-expecta-

tions associated with the position of instrumental music teacher, conflict will occur. This will result in dissatisfaction, ineffectiveness, or both.

SUMMARY OF THE CHAPTER

Conjectural statements of music educators as well as the survey data of Warren, Ehlert and Fenton indicate that there is widespread agreement concerning the importance of music teacher personality to teaching success. Frequently associated with the competent music teacher are such qualities as persistence, intelligence, confidence, leadership ability, emotional stability, drive, and enthusiasm. The supposition that personality is related to effectiveness is supported by the research findings of Barth, Lutz, Anderson, Fosse, and Michael et al, whose studies reveal that there are measurable personality differences between successful and unsuccessful music teachers. With regard to specific personality attributes such as objectivity, anxiety and sociability, the research literature apparently offers conflicting testimony. However, the results of these studies are based on a number of different personality instruments and data provided by one instrument are not necessarily the same as data provided by another. As a result, the attempt to compare these studies according to major personality variables is conceptually and theoretic-

cally unproductive.

Research which is related to music teacher satisfaction suggests that a teacher's attitude toward the profession is based on a number of determinants. According to the findings of Rinehart and Calder, decisions to withdraw from the profession are significantly influenced by such factors as salary level, working conditions and administrative policies.

Although satisfaction is generally assumed to be directly related to teaching effectiveness, the research literature fails to yield consistently positive evidence in this regard. A tendency toward an oversimplification of the concept of satisfaction and an oversimplification of situations in which results are obtained, results in confusion concerning the relationship of satisfaction to other variables. Investigators working in industrial situations have found that situational conditions affect the worker's evaluations and also that the evaluator's frame of reference shifts according to the time span being considered. Most questionnaires present the worker with a long-term frame of reference in which he compares his occupation to others he might choose. Feelings about the actual performance of the job itself, however, are based on short-term considerations. These and other discoveries of social psychologists are seldom reflected in the educational

literature.

With regard to the factor of sex, there is some evidence to suggest that sex differences affect the nature of relationships obtained between variables in studies of teacher characteristics. However, there is a paucity of information concerning the effect of sex differences on music teacher performance and satisfaction.

In general, while it seems eminently reasonable to assume that teacher personality affects teaching performance and that high satisfaction increases proficiency, these assumptions are not often conceptualized beyond this point. Several authorities have emphasized the need for the application of theory to research on teacher characteristics and the need for explanations of how variables operate in the classroom. In order to provide such an explanation for the present study, the investigator applied socio-psychological theory - and especially the model of Getzels and Thelen - to the instrumental rehearsal situation. This analysis was followed by a description of the salient features of the role of the instrumental music teacher and how the circumstances of the rehearsal situation predispose the teacher toward the adoption of a "nomothetic" style of leadership. The theory of role-conflict was then utilized to explain the relationships of personality, satisfaction and performance in this context.

CHAPTER III

DESIGN OF THE STUDY

Chapter III begins with a description of the subjects from whom data were procured for the study. This is followed by an explanation of the procedure used for data collection, and a discussion of the test instruments employed for measurement. An account of the statistical treatment of the data concludes this chapter.

DESCRIPTION OF SUBJECTS

The subjects for this study were music education students registered at the University of Alberta during the 1968-69 academic session. They were chosen because of their involvement in MELAB, a teacher training program where they taught instrumental music to classes of secondary school pupils twice weekly throughout the winter session. Each subject completed the Personal Data Form, a copy of which appears in Appendix A. This questionnaire was prepared by the investigator for the purpose of obtaining information regarding sex, age, teaching experience, musical background, and other characteristics of the sample.

Twenty-six of the class of twenty-eight MELAB student teachers agreed to participate as subjects in the

study. This group represents two levels of teacher involvement in MELAB. The eighteen students who were registered in Education Curriculum and Instruction 292 or 492 were primarily concerned with building beginning bands and orchestras. The subjects, who were enrolled in the sequent course, Education Curriculum and Instruction 496, had previously taught beginning groups and were therefore required to teach senior bands and orchestras consisting of pupils who had been in the MELAB program for two or more years. The eight subjects in this group had already received teaching certificates and therefore were not technically classified as "student teachers."

Of the total of twenty-six subjects, nine were male and seventeen were female. Twenty-two individuals fell in the age category of 17 - 23 years, one person was in the 24 - 29 age bracket, and three were 30 or more years of age.

The majority of subjects were relatively inexperienced as teachers. Twenty-three reported that they had no teaching experience other than that gained in MELAB. Of the remaining three, one subject had taught school for a period of five years, one for two years, and the other for one year. However, only the last of these three reported that his teaching experience included the instruction of school instrumental music.

Although most of the subjects had limited teaching experience, some of them had a fairly extensive background of musical experience. With the exception of three subjects, they had all participated in performing groups such as bands, orchestras, chamber groups or choirs. Fifteen of them had some experience in conducting performing groups. Of these, ten had been choir leaders and five had been band leaders. In addition, every subject had received formal vocal or instrumental training, and a number of them had studied several instruments. All but three subjects reported musical attainments ranging from the grade eight level to the associate level on at least one instrument. Finally, all subjects, except one, indicated that they had several years of formal training in one or more theoretical subjects such as rudiments, harmony, form, counterpoint, and so on. In general, the nature and extent of background experiences differed somewhat, especially regarding leadership participation in performing groups. However, it seems correct to state that, on the whole, these subjects possessed sufficient musical training to prepare them for teaching school instrumental groups.

COLLECTION OF THE DATA

The professor for Education Curriculum and Instruction 292 - 492 permitted the investigator to approach his

class to ask for volunteers, and also to use a regularly scheduled lecture hour for testing purposes. As a result, those in attendance were tested during a one-hour class period in mid-April, 1969. The remaining students from this class as well as the eight students enrolled in Educational Curriculum and Instruction 496 were contacted and tested individually. These individual sessions were held during the last two weeks of April and the first week of May. Although there was no strict time limit, all subjects completed the series of tests in approximately one hour.

Since questionnaire tests "have so far been shown to have their most valid application with students or with cooperative, anonymous subjects . . .",¹ anonymity was assured to every person who gave his time, energy and interest to purposes of this study. All subjects participated voluntarily and were found to be very cooperative. Several of them expressed interest in receiving an abstract of the findings of the investigation. Since they had been instructed to avoid identifying their response data, they left their names and addresses with the investigator after turning in their test envelopes.

¹Raymond B. Cattell and Herbert W. Eber, Handbook for the Sixteen Personality Factor Questionnaire (Champaign, Illinois: Institute for Personality and Ability Testing, 1957), p. 3.

The order in which the questionnaire and test instruments were administered as well as the approximate completion time for each are given below:

1. The Personal Data Form (ten minutes)
2. The Job Descriptive Index (five minutes)
3. The Life Orientation Test (fifteen minutes)
4. The Sixteen Personality Factor Questionnaire (thirty-five minutes)

During the academic year, the subjects had been rated on a nine-point scale by a committee of seven supervisors who had observed their teaching activities. The resultant student teaching marks were obtained from their Education Curriculum and Instruction professor in early May, 1969.

THE TEST INSTRUMENTS

In this study, two tests were used to provide personality measurements and one instrument was used to assess satisfaction. These are described separately below.

The Cattell Sixteen Personality Factor Questionnaire

This test is designed to measure all of the major dimensions of personality as revealed by factor analysis. Raymond Cattell and Herbert Eber state that the 16 PF is

not concerned with some narrow concept of neuroticism or "adjustment," but attempts to cover all dimensions along which people differ in order to provide the fullest information in the shortest time about most personality traits.² The questionnaire is based on an extensive program of research carried out by Cattell and his associates over a number of years. According to Cyril Adcock, who reviewed the test in the Fifth Mental Measurements Yearbook, "a prodigious amount of statistical work has gone into it. No other test covers such a wide range of personality dimensions, and never before have the dimensions been so meticulously determined."³

The 16 PF differs from other factorially structured questionnaires in that neologistic labels have been assigned to many of the factors. This avoids, to some extent, the use of value-laden terms often associated with the description of personality traits. The handbook describes the sixteen personality factors in terms of their bipolar dimensionality as follows:⁴

²Ibid., p. 1.

³Cyril J. Adcock, "Review of the Sixteen Personality Factor Questionnaire" The Fifth Mental Measurements Yearbook (Highland Park, New Jersey: The Gryphon Press, 1959), pp. 196-197.

⁴Cattell and Eber, op. cit., pp. 11-19.

- Factor A. (1) Cyclothymia versus Schizothymia. Warm, Sociable versus Aloof, Stiff.
- Factor B. (2) General Intelligence versus Mental Defect. Bright versus Dull.
- Factor C. (3) Emotional Stability or Ego Strength versus Dissatisfied Emotionality. Mature, Calm versus Emotional, Immature, Unstable.
- Factor E. (4) Dominance or Ascendance versus Submission. Aggressive, Competitive versus "Milk-toast," Mild.
- Factor F. (5) Surgency versus Desurgency. Enthusiastic, Happy-go-lucky versus Glum, Sober, Serious.
- Factor G. (6) Character or Super-ego Strength versus Lack of Rigid Internal Standards. Conscientious, Persistent versus Casual, Undependable.
- Factor H. (7) Parmia versus Threctia, Adventurous, "Thick-skinned" versus Shy, Timid.
- Factor I. (8) Premsia versus Harria. Sensitive, Effeminate versus Tough, Realistic.
- Factor L. (9) Protension (Paranoid Tendency) versus Relaxed Security. Suspecting, Jealous

versus Accepting, Adaptable.

- Factor M. (10) Autia versus Praxernia. Bohemian introverted, Absentminded versus Practical, Concerned with Facts.
- Factor N. (11) Shrewdness versus Naivete. Sophisticated, Polished versus Simple, Unpretentious.
- Factor O. (12) Guilt Proneness versus Confident Adequacy. Timid, Insecure versus Confident, Self-Secure.
- Factor Q1. (13) Radicalism versus Conservatism of Temperament.
- Factor Q2. (14) Self-Sufficiency versus Group Dependency. Self-Sufficient, Resourceful versus Sociably Group Dependent.
- Factor Q3. (15) High Self-Sentiment Formation versus Poor Self-Sentiment Formation. Controlled, Exacting Will Power versus Uncontrolled, Lax.
- Factor Q4. (16) High Ergic Tension versus Low Ergic Tension. Tense, Excitable versus Phlegmatic, Composed.

The split-half reliability coefficients, obtained on a sample of 450 young adult males, are reported in the test

manual as ranging from .71 to .93, ten of them being above .80.⁵ Adcock comments that "this is quite good; but even more pleasing is the fact that validities (based on factor loadings) range from .73 to .96 with eleven coefficients exceeding .80."⁶ These figures, however, were based on the results of the administration of both Forms A and B of the test. Maurice Lorr, another reviewer, reports that split-half reliabilities for single forms range from .54 to .87. These values suggest that the test is less satisfactory for individual than for group prediction.⁷

The 16 PF test has been criticized in that there is some doubt about the purity of the sixteen factors, and more research is needed regarding the construct validity of individual factor scales.⁸ Although the test manual offers incomplete validation data, there is some evidence to indicate that the twenty-eight occupational profiles provided are significant and useful.

⁵Ibid., p. 4.

⁶Adcock, op. cit., p. 198.

⁷Maurice Lorr, "Review of the Sixteen Personality Factor Questionnaire" The Sixth Mental Measurements Year-Book (Highland Park, New Jersey: The Gryphon Press, 1965), p. 368.

⁸Ibid.

Cattell and Eber discuss two different concepts of validity in connection with the questionnaire:

. . . (1) the extent to which the test measures the trait it is supposed to measure and (2) specific clinical and industrial criterion validity e.g. its correlation with a particular job success. The 16 PF, by the universality of its factors, has such specific criterion validity potentially against many thousands of specific criteria, so it is pointless to call any one such correlation its validity.⁹

In spite of the criticisms concerning the validity of the factor scales, the test has been found to succeed and has had substantial acceptance. According to Lorr, " . . . it appears to be the best factor-based personality inventory available . . . " ¹⁰

The questionnaire itself consists of two equivalent Forms A and B, each containing 187 items. There are ten to thirteen items for each of the sixteen personality factors, all trichotomous in form. Most statements concern interests and preferences, or represent self-reports of behaviour. The items are so arranged that a response to a given question contributes to only one factor score. The test is easily administered and can be completed in approximately thirty-five minutes. Form A of the test was used in the present study. Responses were recorded on separate

⁹Cattell and Eber, loc. cit.

¹⁰Lorr, loc. cit.

answer sheets and were hand-scored by means of stencil keys.

The Life Orientation Test

Cronbach states that:

. . . the more recent trend in personality measurement is to define constructs on the basis of personality theory and to prepare items specifically to elicit information about those constructs.¹¹

The Life Orientation Test (LOT), developed by Eugene Fox, is the result of this approach to personality assessment.¹² It is based on a socio-psychological theory of personality - the life orientation theory of Erich Fromm. According to this theory, the fundamental basis of character is explainable in terms of specific kinds of a person's relatedness to the world.¹³ These efforts at relating to the world result in a "life orientation" which can be either "productive" or "non-produc-

¹¹Lee J. Cronbach, Essentials of Psychological Testing (second edition: New York: Harper and Row, 1960) p. 469.

¹²Eugene E. Fox, "A Life Orientation Scale: Correlates of Biophilia and Necrophilia" (unpublished Doctoral Dissertation, University of Alberta, Edmonton, 1969).

¹³Erich Fromm, Man for Himself: An Inquiry into the Psychology of Ethics (New York: Holt, Rinehart and Winston, 1947), p. 58.

tive."¹⁴ While different character types have different qualities, they are basically representative of only two polar attitudes which Fromm calls "biophilous" (productive) and necrophilous" (unproductive). The biophil, who loves life, has a functional and variable approach to life. The necrophil, who worships force, has a set, mechanical approach to life.¹⁵ The LOT is a measure of Fromm's biophilous - necrophilous continuum.

As Cronbach points out, certain psychological constructs underly this type of personality test. The constructs which were considered in the preparation of this test were: conceptual complexity, originality - creativity, dogmatism, authoritarianism, social acquiescence, belief irrationality, institutional regard, and intelligence. Results indicated that biophils, as opposed to necrophils, are more conceptually complex, more openminded, less authoritarian, less socially acquiescent, more rejecting of institutions, and less likely to embrace illogical ideas.¹⁶

¹⁴Fox, op. cit., p. 9.

¹⁵Ibid., p. 14.

¹⁶Ibid., p. 65-68.

Construct validation of the LOT involved determining the relationship of the LOT to validated scales measuring the concepts listed above. In addition to this, LOT scores obtained by various criterion groups were compared. Content validity was established by using content described by Fromm, by accepting only those items about which three competent judges were in agreement, and through an item-total correlational analysis.¹⁷

A reliability coefficient of .83 was obtained by the test-retest method. The odd-even method, using the Spearman-Brown formula, yielded a reliability estimate of .71. These figures indicate an acceptable level of test consistency.¹⁸

The LOT is a likert-type instrument consisting of forty items. Subjects respond to these items by indicating extent of agreement or disagreement on a five point scale. The test is scored by using weightings of 5,4,3,2,1 from agreement to disagreement on the biophilous items and reverse weightings for the necrophilous items. Accordingly, high scores on the LOT reflect a biophilous orientation, whereas low scores reflect a necrophilous orientation. The

¹⁷Ibid., p. 45.

¹⁸Ibid., p. 47.

possible range of life orientation scores is from 40 to 200. Form B, the final version of the LOT, was used in the present study.

The Job Descriptive Index

The Job Descriptive Index (JDI) is an instrument designed to measure five discriminably different aspects of job satisfaction: (1) type of work, (2) the pay, (3) opportunities for promotion, (4) supervision, (5) people on the job. The test was developed by Patricia Smith et al for use in the Cornell Studies of Job Satisfaction - an intensive program of research involving 952 people in seven different organizations.¹⁹ Edwin Locke et al report that this scale has the following advantages over other measures of job satisfaction:²⁰

1. It measures specific areas of satisfaction as opposed to "global" or "general" satisfaction.
2. The verbal level required to answer the JDI is low and the respondent is not required to make abstractions or understand vague questions with several qualifications.
3. The JDI does not ask the subject directly how

¹⁹Patricia C. Smith et al. "Cornell Studies of Job Satisfaction: I. Strategy for the Development of a General Theory of Job Satisfaction" (In Press, 1963).

²⁰Edwin A. Locke et al. "Cornell Studies of Job Satisfaction: V. Scale Characteristics of the Job Descriptive Index" (In Press, 1963).

satisfied he is. Instead it asks him to de-
scribe his work. "Thus the responses have a
job-referent rather than a self-referent."²¹

The research development of the JDI was described in a series of papers which demonstrated that "the final form showed high internal consistency and that the individual items showed good internal validity as defined by correlations with an independent measure."²²

For purposes of the present study, only one section of the JDI - that which measures the "work" aspect of the job - was used. Since the subjects involved in this study were student teachers, it would have been inappropriate to include the JDI sections which describe pay, people, promotions and supervision. It was felt that the use of the JDI, as opposed to a global rating, would encourage subjects to consider the teaching itself, rather than the many additional factors usually considered when describing satisfaction with a vocation as a whole. Furthermore, since it was important that the measure be specific to the particular teaching situation, a slight alteration of instructions to the respondent was made. The directions on the JDI are: "Think of your present work." This was

²¹Ibid., p. 2.

²²Ibid., p. 12.

changed to: "Think of teaching in the instrumental rehearsal situation (band and orchestra.)"

The test consists of a list of eighteen adjectives with a blank space beside each. The respondent is required to indicate how well each word describes teaching instrumental music. If it describes his teaching, he is asked to write "Y" for "Yes"; if it does not, he must write "N" for "No"; if he cannot decide, he is instructed to place a question mark ("?",) in the blank. In scoring the JDI, a response indicative of satisfaction is given a weight of 3, a "dissatisfied" response a weight of 0, and an "undecided" response a weight of 1. These are then summed to give a total satisfaction score with a possible range of 0 to 54.

TREATMENT OF THE DATA

The data obtained in this study were punched on IBM cards, each containing the following information: sex of the subject; personality scores obtained on the 16 PF test; personality score obtained on the LOT; rated satisfaction as measured by the JDI; and student teaching marks. Since the purpose of the study was to determine the relationships existing between the chosen variables, the correlational method was utilized in analyzing the data.

Correlation has, as its basic objective, the mea-

surement of the degree of association between variables. The computation of correlation requires the consideration of pairs of measurements so that one observation can be compared with another observation for each member of a group. The coefficient of correlation is used to describe precisely the degree of the relationship between two variables.

The most frequently used method of calculating the coefficient of correlation is the product-moment method, popularized by the statistician Karl Pearson.²³ This procedure yields an index commonly designated as r . If there is perfect agreement between two series of measurements expressed in standard deviation units, the computed coefficient will be $+1.00$. If there is exact disagreement, r will be -1.00 . Degrees of agreement and disagreement fall on a scale between these two extremes. A coefficient of zero means that no relationship is registered. Coefficients take positive values where the relationship is positive, and negative values where the relationship is negative.²⁴ The calculation of a correlation coefficient

²³George A. Ferguson, Statistical Analysis in Psychology and Education (second edition; New York: McGraw-Hill Book Company Inc., 1959), p. 106.

²⁴Ibid., pp. 108-109.

assumes a linear relation between two variables and also assumes that a correlation of zero signifies a random relation.²⁵

The formula for computing r is:²⁶

$$r = \frac{\sum xy}{\sqrt{(\sum x^2)(\sum y^2)}}$$

Here x and y refer to the deviations of each score from its mean. The term "product-moment" comes from the products $(x)(y)$ for each pair of values, these products being summed in the computation of the coefficient.

For purposes of the present study, Pearson Product Moment correlation coefficients were calculated to determine the relationships between the following:

- Hypothesis 1a LOT scores and student teacher ratings
 - Hypothesis 1b 16 PF scores and student teacher ratings
 - Hypothesis 2 JDI scores and student teacher ratings
 - Hypothesis 3a LOT scores and JDI scores
 - Hypothesis 3b 16 PF scores and JDI scores
 - Hypothesis 4a Sex and JDI scores
 - Hypothesis 4b Sex and student teacher ratings
- Computer programs and facilities in the Division of Educa-

²⁵Ibid., p. 128.

²⁶Ibid., p. 110.

tional Research Services at the University of Alberta were used for this processing of the data.

The computation of a correlation coefficient raises the question of statistical significance. Although the level of significance accepted as satisfactory depends to some extent on the nature of the problem, the standard commonly accepted designates the 5 per cent level as significant, and the 1 per cent level as highly significant.²⁷ When, as in this study, it is necessary to work with less than thirty observations, a test of significance based on the t distribution rather than on the normal probability distribution is applicable. The t value required for significance is given by the formula:²⁸

$$t = r \sqrt{\frac{N - 2}{1 - r^2}}$$

where N is the number of observations in a sample. From this formula it can be seen that the statistic t takes on different values according to sample size. By consulting a table presenting a tabulation of critical values of t, it is possible to determine the value required for

²⁷Ibid., p. 164.

²⁸Ibid., p. 187.

a given level of significance. The original hypothesis assumes that the correlation between two variables is zero. A significant t is the basis for rejecting this hypothesis.

CHAPTER IV

FINDINGS OF THE STUDY

Data concerning the twenty-six MELAB student teachers who were tested during April and May, 1969, are examined and discussed in Chapter IV.

Twenty variables constituted the data for this study. These were the sixteen personality factors measured by the 16 PF test, the life orientation score obtained from the LOT, the satisfaction score as indicated by the JDI total, a performance rating on a nine-point scale, and the sex of the subject. Tables giving the raw data for these variables, as well as the means and standard deviations of the test scores, are placed in Appendix B.

Although JDI totals were used as the measure of satisfaction, the responses of subjects to individual items on this test and their correlations with other variables were also tabulated. These can be found in Appendix C. Appendix D presents a table of correlations between sex and each of the sixteen personality factors. References are made to the tables contained in these two appendices at various points in this chapter. It should be emphasized, however, that these additional comparisons were not required in order to establish whether the hypotheses should be accepted or rejected. They were included with the hope

that further understanding of subjects' responses and of the nature of the relationships between variables would result.

In this chapter, the results of the statistical treatment of the data are presented for the hypotheses in the order of their appearance in Chapter I. Since all hypotheses were tested using the same statistical technique, the results for each are reported in a similar manner. In every case, with a sample size of twenty-six, a chosen alpha of .05, and twenty-four degrees of freedom, a t-value of 2.064 was needed for significance.

FINDINGS RELATED TO PERSONALITY AND PERFORMANCE

Hypothesis 1a

There is no significant relationship between scores obtained on the Life Orientation Test and student teacher ratings.

The correlation coefficient obtained between LOT totals and student teacher ratings, together with the t-value and probability level, are recorded in Table 1. The low negative correlation would seem to indicate a slight tendency for the more necrophilous (as opposed to biophilous) individuals to receive higher performance ratings. However, since the observed t-value of $-.645$ was well below that required for significance, the null hypothesis was accepted.

TABLE I
RELATIONSHIP BETWEEN LOT SCORES
AND STUDENT TEACHER RATINGS

| Correlation Between LOT and Performance | t-ratio | Probability |
|--|---------|-------------|
| -.131 | -.645 | .525 |

Hypothesis 1b

There is no significant relationship between scores obtained on the Sixteen Personality Factor Questionnaire and student teacher ratings.

Table II shows the correlation coefficients obtained between each of the sixteen personality factors and student teacher ratings, as well as the obtained t-values and probabilities. An examination of this table reveals that personality is minimally and non-significantly related to performance ratings. Low positive correlations were obtained between student teacher ratings and factors C,E,G,H,I,L,M,O, and Q_3 of the 16 PF questionnaire. Low negative correlations were obtained between student teaching marks and factors A,B,F,N, Q_1 , Q_2 and Q_4 . However, none of the observed t-ratios even closely approached the critical value of $t = 2.064$. Again, the data support the null hypothesis.

These findings are somewhat surprising since several studies, which were summarized in Chapter II of this thesis, reported significant relationships between personality variables and music teaching success. However, with the exception of Anderson's study, none of these investigations used student teacher ratings as a criterion of success. It will be recalled that criteria such as band festival ratings (Fosse), opinion ratings of administrators, fellow teachers, and pupils (Lutz), and nominations based on the life work

TABLE II
RELATIONSHIP BETWEEN 16 PF SCORES
AND STUDENT TEACHER RATINGS

| Personality Factor | Correlation with Performance Rating | t-Ratio | Probability |
|-----------------------|--|---------|-------------|
| A | -.015 | -.073 | .942 |
| B | -.042 | -.205 | .839 |
| C | .089 | .438 | .665 |
| E | .176 | .878 | .388 |
| F | -.082 | -.043 | .691 |
| G | .097 | .479 | .636 |
| H | .020 | .098 | .923 |
| I | .122 | .603 | .552 |
| L | .255 | 1.292 | .209 |
| M | .150 | .744 | .464 |
| N | -.025 | -.122 | .904 |
| O | .072 | .355 | .726 |
| Q1 | -.038 | -.187 | .853 |
| Q2 | -.160 | -.792 | .436 |
| Q3 | .078 | .384 | .704 |
| Q4 | -.006 | -.031 | .975 |

and results produced by a nominee (Barth; Michael et al) were employed. In connection with criteria of teaching success, Donald Medley and Harold Mitzel cite a number of studies which have found that whatever supervisors look for when evaluating teachers, it is not considered of prime importance by pupils and furthermore that both pupil and supervisory ratings are unrelated to pupil gains in information.¹ In view of this, it can be expected that research results regarding personality attributes will vary according to the criteria with which they are associated.

On the basis of the results obtained in this study, it might be said that there appears to be no relationship between personality variables and supervisory ratings of student teachers of instrumental music. Even this statement, however, must be regarded as highly tentative for several reasons. One of these has to do with the limitations of the sample which were discussed in Chapter I. Results may have differed considerably had a large sample been available. In addition to this, the findings might have been different had another personality instrument been employed. For example in Anderson's study, which was

¹Donald M. Medley and Harold E. Mitzel, "Measuring Classroom Behavior by Systematic Observation," Handbook of Research on Teaching (Chicago: Rand McNally and Company, 1963), p. 258.

reviewed in Chapter II, significant personality differences between successful and unsuccessful student teachers were revealed by the Guilford-Zimmerman Temperament Survey even though there were only nineteen student teachers in his sample and supervisory ratings were used as a criterion. Finally, in the present study, all student-teaching ratings ranged between five and nine on the nine-point scale, only two of the twenty-six ratings falling below a grade of seven. (See Table VII, Appendix B.) Since four is the minimum mark required for successful completion of student teaching at the University of Alberta, it could be argued that all of the subjects in the sample were successful teachers of instrumental music. Had the sample contained several students whose marks were very low, making possible an "extreme groups" comparison, significant personality differences might have been discovered.

There exists yet another possible explanation for the lack of relationship between personality variables and student teacher ratings. It has been suggested that teaching success may require a certain "balance" among personality characteristics - or a certain pattern of traits.²

²Arvil S. Barr, "The Measurement of Teacher Characteristics and Prediction of Teaching Efficiency," Review of Educational Research, XII. (June, 1952), 170.

Douglas Scates has expressed the view that:

There are many combinations of traits possible which would make persons entirely acceptable to most situations. Further, special profiles will be called for by numerous special teaching conditions."³

In Cattell's theoretical discussion of interactions among traits, he explains how it is possible that the trait which makes one person especially effective may not be an asset to another person because of other traits in his profile.⁴ If this is true, then instead of associating various traits, one by one, with success, it would be more fruitful to examine personality patterns in order to discover the kind of "balance" or profile concomitant with the successful teaching of instrumental music.

FINDINGS RELATED TO SATISFACTION AND PERFORMANCE

Hypothesis 2

There is no significant relationship between scores obtained on the Job Descriptive Index and student teacher ratings.

To test this hypothesis, performance ratings were compared with expressed degree of satisfaction as indicated by total scores on the JDI. The resulting data are pre-

³Douglas E. Scates, "The Good Teacher: Establishing Criteria for Identification," The Journal of Teacher Education, I (June, 1950), 140.

⁴Raymond B. Cattell, The Scientific Analysis of Personality (London: Penguin Books, 1965), pp. 250-265.

sented in Table III. The obtained t-value, 3.08, is highly significant ($p = .005$). Thus, the second hypothesis was rejected.

A breakdown of subjects' responses to the eighteen individual JDI items is given in Table X of Appendix C. Table XI, which is also contained in Appendix C, depicts the correlations, t-values, and probabilities resulting from the comparison of responses to individual JDI items and student teacher ratings. Subjects were required to indicate whether or not they agreed that each of the eighteen adjectives was descriptive of their work when teaching instrumental music. As would be expected, direct and significant relationships emerged between performance ratings and the adjectives "fascinating," "satisfying," "good," "pleasant," and "gives sense of accomplishment." A positive correlation which is significant at the .022 level of confidence, was observed for the adjective "frustrating." Since a "no" response to this adjective receives a higher weighting when scoring the JDI, this correlation indicates that subjects with higher performance ratings reported that they did not find the teaching of instrumental music to be frustrating. Subjects with lower performance ratings, on the other hand, described the experience as a frustrating one.

The data for this hypothesis provide strong suppor-

TABLE III
RELATIONSHIP BETWEEN JDI SCORES
AND STUDENT TEACHER RATINGS

| Correlation Between JDI Scores and Teacher Rating | t-ratio | Probability |
|---|---------|-------------|
| .532 | 3.08 | .005 |

tive evidence for the frequently-stated assumption that a direct relationship exists between teacher satisfaction and teaching performance. Implicit in this assumption is the idea that a high level of teacher satisfaction has a salubrious effect on the teacher's classroom performance. Since this study is correlational, it is possible to reverse this proposition and state that successful, competent teaching results in a high level of teacher satisfaction. As the reversal of the proposition suggests, the direction of causality is equivocal. That this study, unlike many others, found a direct relationship between satisfaction and performance, can perhaps be attributed to the fact that the instrument used to assess satisfaction presented the subjects with a short-term frame of reference. Presumably, the subjects, in responding to this instrument, were considering the actual teaching itself rather than the various other long-term factors usually associated with ratings of job-satisfaction.

FINDINGS RELATED TO PERSONALITY AND SATISFACTION

Hypothesis 3a

There is no significant relationship between scores obtained on the Life Orientation Test and scores obtained on the Job Descriptive Index.

Table IV gives the correlation coefficient, t-value, and probability obtained when LOT and JDI totals were com-

TABLE IV
RELATIONSHIP BETWEEN LOT SCORES
AND JDI SCORES

| Correlation Between LOT and JDI Scores | t-ratio | Probability |
|---|---------|-------------|
| -.119 | -.592 | .560 |

pared. The low, negative correlation, yielding a t-ratio of $-.592$ indicates that there is no significant relationship between expressed degree of satisfaction with instrumental music teaching and the teacher's life orientation score. Accordingly, the above hypothesis was accepted.

As noted in Chapter III, the LOT is a measure of Fromm's life-style continuum - one end representing a necrophilous or "anti-life" orientation, and the other end representing a biophilous or "love of life" orientation. Unlike the necrophilous orientation, the biophilous orientation is descriptive of a productive mode of relatedness to the world, with an emphasis on the development rather than the curtailment of the self and others. The terms "love" and "productiveness" are used by Fromm to describe this orientation. The necrophilous individual, on the other hand, has a set and mechanical approach to life. He is an orderly person who fears unpredictability and uncertainty.⁵ Biophils are more conceptually complex, more openminded, less authoritarian, and less socially acquiescent than necrophils according to the findings of

⁵Erich Fromm, Man for Himself: An Inquiry into the Psychology of Ethics (New York: Holt, Rinehart and Winston, 1947), pp. 57-97.

Fox.⁶ On the LOT, high scores reflect a biophilous life orientation.

In order to determine whether high and low LOT scorers responded differentially to individual JDI items, the appropriate calculations were made and recorded in Table XII of Appendix C. An examination of this table reveals that LOT scores correlated positively and significantly with "yes" responses to the adjectives "fascinating," "respected," "pleasant," "useful," and "gives sense of accomplishment." This signifies that subjects with a biophilous orientation agreed that these adjectives described the teaching of instrumental music. Significant, positive correlations were observed between LOT scores and "no" responses to the adjectives "routine," "boring," and "frustrating." Although these correlations were not required for a decision regarding Hypothesis 3a, it is worth noting that those which were significant point to a tendency for high LOT scorers to respond in a "satisfied" direction and for low LOT scorers to give "dissatisfied" responses to these individual JDI items.

⁶Eugene E. Fox, "A Life Orientation Scale: Correlates of Biophilia and Necrophilia" (unpublished Doctoral Dissertation, University of Alberta, Edmonton, 1969), pp. 65-68.

Hypothesis 3b

There is no significant relationship between scores obtained on the Sixteen Personality Factor Questionnaire and scores obtained on the Job Descriptive Index.

For this hypothesis, each of the sixteen personality factors were compared with subjects' degree of satisfaction as revealed by the JDI totals. The resulting correlations, t-values, and probabilities are given in Table V. Low positive correlations were obtained between JDI scores and personality factors A,C,G,L,M,O, and Q₃. Low negative correlations were observed between JDI totals and factors B,E,F,H,N,Q₁,Q₂, and Q₄. None of these correlations were significant. Factor I, however, was significantly related to satisfaction as indicated by the obtained t-value of 2.504.

In the test manual for the 16 PF questionnaire, Factor I is described as "Premsia (sensitive, effeminate) versus Harria (tough, realistic)."⁷ Those scoring high on this factor tend to be dependent, kindly, gentle, and anxious as opposed to self-reliant, hard and self-sufficient. Cattell states that "occupationally it should distinguish interior decorators, musicians, and artists from

⁷Raymond B. Cattell and Herbert W. Eber, Handbook for the Sixteen Personality Factor Questionnaire (Champaign, Illinois: Institute for Personality and Ability Testing, 1957), p. 15.

TABLE V
RELATIONSHIP BETWEEN 16 PF SCORES
AND JDI SCORES

| Personality Factor | Correlation with JDI Score | t-Ratio | Probability |
|-----------------------|-------------------------------|---------|-------------|
| A | .101 | .497 | .624 |
| B | -.008 | -.041 | .967 |
| C | .162 | .805 | .429 |
| E | -.142 | -.703 | .489 |
| F | -.018 | -.090 | .929 |
| G | .252 | 1.273 | .215 |
| H | -.045 | -.222 | .827 |
| I | .455 | 2.504 | .019 |
| L | .272 | 1.384 | .179 |
| M | .190 | .946 | .354 |
| N | -.048 | -.235 | .817 |
| O | .305 | 1.568 | .130 |
| Q1 | -.204 | -1.020 | .318 |
| Q2 | -.205 | -1.024 | .316 |
| Q3 | .107 | .527 | .603 |
| Q4 | -.162 | -.802 | .430 |

engineers and surgeons . . ." and that "women also run decidedly higher than men . . ." on this factor.⁸ In this study, high scores on factor I may have been influenced by the fact that all of the subjects in the sample were music students and the majority of them were women. In view of this, plus the consideration that only one of the sixteen t-values in Table V was significant, it was decided that the null hypothesis should be accepted.

As an exploratory measure, correlation coefficients were calculated between subjects' responses to individual JDI items and each of the sixteen personality factors. The t-values for those combinations of variables which were significant beyond the .05 level are given in Table XIII of Appendix C. Some of these relationships are of interest, and are therefore discussed briefly below.

Scores on factor A (Cyclothymia versus Schizothymia) correlated negatively with the adjective "tiresome" on the JDI. Table XIII depicts a t-value of -3.236 for this relationship, which is significant at the .004 level of confidence. According to Cattell, A+ (high-scoring) individuals readily form active groups and prefer occupations dealing with people, whereas A- individuals prefer things or words, intellectual companionship and working alone.

⁸Ibid.

The highest ranking occupations in A factor are teaching and salesmanship.⁹ Cattell observes that "teachers have to adapt cheerfully to a lot of compromises with human failings and to take a ceaseless impact of emotional problems which might drive the careful electrician mad."¹⁰ It is hardly surprising, therefore, that subjects scoring low on factor A report the teaching of instrumental music to be "tiresome" whereas those scoring high on factor A do not.

Factor E (Dominance versus Submission) bears a direct relationship with the JDI term "creative." In other words, individuals who are assertive, self-assured, independent-minded, and unconventional describe instrumental music teaching as a creative endeavor to a significantly greater extent than do individuals who are submissive, dependent, conventional, and easily upset.¹¹

Factor G (Character or Super-Ego Strength versus Lack of Rigid Internal Standards) determines whether a person is conscientious and persistent, or casual and undependable.¹² Individuals scoring high on this factor are persevering, planful, and able to concentrate. They are

⁹Ibid., p. 11.

¹⁰Ibid.

¹¹Ibid., p. 12.

¹²Ibid., p. 13.

successful in activities which require freedom from oscillation and good organization of thinking. As shown in Table XIII, there were significant positive relationships between scores on factor G and the description of instrumental teaching as "pleasant" and "useful."

A significant positive correlation was also found to exist between factor L (Protension versus Relaxed Security) and the JDI indication that the work "gives a sense of accomplishment." High scorers on L factor are described as self-sufficient, suspicious, tyrannical, and hard. Cattell notes that some of the traits popularly attributed to dominance actually belong in this pattern. L - individuals are trustful, permissive, soft-hearted, accepting, and open.¹³

Factor N (Shrewdness versus Naivete) describes persons who are sophisticated and polished as opposed to simple and unpretentious.¹⁴ This factor correlated negatively with the adjective "routine" and positively with "frustrating." These findings indicate that N+ individuals, who are insightful, aloof, ambitious, calculating and are inclined to be too efficient to tolerate people and their

¹³Ibid., pp. 15-16.

¹⁴Ibid., p. 17.

failings, report that instrumental music teaching is a "routine" activity. N- individuals, who are socially clumsy and natural, have simple tastes, lack self-insight, and are unskilled in analyzing social motives describe their teaching as "frustrating."

Factor Q₁ (Radicalism versus Conservatism of Temperament) correlated negatively with the JDI adjective "boring."¹⁵ In other words, subjects tending to be critical, liberal, analytical and free-thinking indicated disagreement with the description of teaching as "boring," whereas conservative individuals indicated agreement with this item.

Finally, factor Q₄ (High Ergic Tension versus Low Ergic Tension)¹⁶ was negatively related to the adjective "frustrating." As might be expected, tense, excitable individuals appear to perceive instrumental music teaching as "frustrating," but individuals who are phlegmatic and composed do not.

Although the values reported in Table XIII were not required for the testing of Hypothesis 4b, they do, nevertheless, reveal that subjects' perceptions of instrumental music teaching appears to be associated with personality variables.

¹⁵Ibid., p. 18.

¹⁶Ibid., p. 19.

FINDINGS RELATED TO SEX OF THE SUBJECT

Hypothesis 4a

There is no significant relationship between sex and scores obtained on the Job Descriptive Index.

The data shown in Table VI indicate a correlation coefficient of .292 between sex and JDI scores. Since the t-value of 1.496 is non-significant, the null hypothesis is supported. An inspection of Table XIV, Appendix C, reveals that no significant relationships emerged between sex of subjects and responses to individual items on the JDI. From the data obtained in this study, it appears that expressed degree of satisfaction with instrumental music teaching is unrelated to whether the subject is male or female.

Hypothesis 4b

There is no significant relationship between sex and student teacher ratings.

The relationship obtained between sex of subjects and performance ratings are given in Table VII. The t-ratio of 2.171 is significant beyond the .05 level of confidence. Accordingly, the null hypothesis was rejected. The male subjects in this sample received significantly higher performance ratings than did female subjects.

Speculation regarding this finding prompted the investigator to examine one final set of relationships -

TABLE VI
RELATIONSHIP BETWEEN SEX AND
JDI SCORES

| Correlation Between Sex and JDI Score | t-Ratio | Probability |
|--|---------|-------------|
| .292 | 1.496 | .148 |

TABLE VII
RELATIONSHIP OF SEX AND STUDENT
TEACHER RATINGS

| Correlation Between Sex and Teacher Rating | t-Ratio | Probability |
|--|---------|-------------|
| .405 | 2.171 | .040 |

those which occurred between sex and the sixteen personality factors. The appropriate calculations were entered in Table XV of Appendix D. All but one of the t-values recorded in this table are well below the critical ratio of $t = 2.064$. However, the correlation between sex and factor B, a measure of general intelligence or ability, yielded a t-value of 2.019 and a probability of .055. This indicates that the male subjects in this sample attained higher scores on factor B than did female subjects at a level which is very nearly significant. It might be conjectured that this difference between the sexes influenced their performance as instrumental music teachers, especially in view of Barth's findings, which were discussed in Chapter II. It will be recalled that upon administering the 16 PF questionnaire to over 300 music teachers, he found factor B to be the only variable which significantly differentiated successful from unsuccessful music teachers. These comments and comparisons, however, are offered as an observation only - not as an explanation or definitive conclusion regarding the observed relationship between sex and teaching performance.

CHAPTER V

SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER RESEARCH

Presented in this chapter is a restatement of the problem, a review of the processes and findings of the research, and an evaluation of the results. This is followed by recommendations for further research.

SUMMARY

This study was fundamentally concerned with the relationships between instrumental music teaching performance and the variables of teacher personality and teacher satisfaction. Specifically, the purpose of the investigation was to determine whether, within the context of the instrumental rehearsal situation, significant relationships existed between (1) teacher personality and teaching performance, (2) teacher satisfaction and teaching performance, and (3) teacher personality and teacher satisfaction. In addition, this study investigated the relationship of sex to performance and satisfaction. Four hypotheses, three of them consisting of two parts, were formulated and tested. The findings for each of these hypotheses are reviewed in the second section of this chapter.

Subjects for the study were twenty-six music educa-

tion students who attended the University of Alberta during the 1968-69 academic session. They were selected because of their involvement in a teacher training program where they taught instrumental music to classes of secondary-school pupils. These subjects were relatively inexperienced as teachers. Their musical backgrounds, although somewhat varied, were generally adequate to prepare them for the teaching of school instrumental groups. The majority of subjects were between seventeen and twenty-three years of age. A Personal Data Form, prepared by the investigator, as well as three test instruments, were completed by each subject during one of several testing sessions held in April and May, 1969.

Supervisory ratings of the subjects' student-teaching activities were obtained from their music education professor and used as the criterion of performance. To assess personality, two instruments were used: (1) the Life Orientation Test, constructed by Fox on the basis of Frommian theory, and (2) Cattell's Sixteen Personality Factor Questionnaire, which purports to measure all of the major dimensions of personality. To measure satisfaction, one section of the Job Descriptive Index was used. This instrument, which was developed for use in the Cornell Studies of Job Satisfaction, consists of five parts - each measuring a different aspect of job satisfaction. In the

present study, the first part of the test, which concerns the "work" aspect of the job, was adapted and used as an index of degree of satisfaction with instrumental music teaching. The sections which measure satisfaction with pay, supervision, people on the job, and opportunities for promotion, were omitted.

The data obtained were analyzed using Pearson product-moment correlations and a t-test of significance. The main findings of the study are summarized below:

1. No significant relationship was found between personality, as measured in this study and music teaching performance.
2. A direct and significant relationship was found to exist between teaching performance and satisfaction with the teaching of instrumental music.
3. There was no significant relationship between personality and extent of satisfaction with instrumental music teaching.
4. Degree of expressed satisfaction was found to be unrelated to sex of the subject.
5. A significant relationship was found to exist between sex and performance ratings.

CONCLUSIONS AND IMPLICATIONS

The contents of this section are arranged under two headings: Hypotheses and General Discussion. Under the first heading is a review of the findings for each of the hypotheses, which have been grouped according to the relationships described. Under the second heading is a brief interpretation of the data in terms of the theoretical framework presented in Chapter II of this thesis. Any conclusions and implications which appear in this section are applicable only to test populations similar to that of this study.

Hypotheses

Hypothesis 1a and 1b. The first two hypotheses were concerned with the personality of the subject and his performance as a teacher of instrumental music. Hypothesis 1a stated that there would be no significant relationship between student teacher ratings and scores obtained on the Life Orientation Test. Hypothesis 1b stated that no significant relationship would be found between student teacher ratings and scores on the Sixteen Personality Factor Questionnaire. The data obtained in this study supported both of these statements. Therefore, Hypothesis 1a and Hypothesis 1b were accepted.

In Chapter IV it was suggested that this lack of

relationship may have been due to the nature of the criterion, the limitations of the sample, or characteristics of the personality instruments used in this study. There is also the possibility that successful music teaching may require a distinctive balance among personality traits, the identification of which would require an examination of personality profiles.

In the present study, subjects were not differentiated as to degree of teaching competence on the basis of their responses to the LOT or to the 16 PF questionnaire. In conclusion, it can be said that according to the definitions and techniques used in this investigation, no relationship was established between personality variables and instrumental music teaching performance.

Hypothesis 2. This hypothesis, which postulated that there would be no significant relationship between scores on the Job Descriptive Index and student teacher ratings, was not supported by the data obtained in this investigation. A highly significant relationship was found. As a result, Hypothesis 2 was rejected. It is concluded that a direct relationship exists between satisfaction, as defined in this study, and supervisory ratings of student teaching performance in the rehearsal situation.

Although this finding cannot be interpreted as an indication of causality, it supports the widespread assump-

tion that teacher satisfaction or morale is directly related to teaching efficiency. In Chapter II, it was noted that research studies focussing on the connection between various efficiency ratings of teachers and their reports of satisfaction have yielded contradictory findings. Many of these studies, however, have been based on the traditional, "global" concept of overall job-satisfaction and have used a summary measure as an index of satisfaction. In the present study, satisfaction was defined as an affective response to the actual teaching activities in the instrumental classroom. The instrument used measured only this aspect of satisfaction, and was designed to "set" the respondent toward an immediate, on-the-job situation. It is probable that satisfaction and performance will show different relationships depending on the aspect of teaching which is under consideration. The conclusion for this hypothesis, therefore, applies specifically to the "work" aspect of instrumental teaching, not to the other discriminable aspects of the music teaching vocation.

If the direct relationship found in this study can be shown to be true of teachers in the field, it could mean that successful teachers who leave the profession do so, not because of dissatisfaction with teaching instrumental groups, but because of other factors such as salary level, promotional opportunities and school administration. Un-

successful teachers, on the other hand, may leave the profession because of dissatisfaction with the actual teaching itself.

Hypotheses 3a and 3b. These two hypotheses were concerned with the connection between teacher personality and satisfaction with teaching. Hypothesis 3a stated that there would be no significant relationship between life orientation scores and satisfaction scores. Hypothesis 3b stated that no significant relationship would be found between scores obtained on the Sixteen Personality Factor Questionnaire and satisfaction scores. The analysis of the data provided supportive evidence for both statements. Therefore, Hypotheses 3a and 3b were accepted. In this study the selected personality variables were not significantly related to teacher satisfaction as indicated by total scores on the Job Descriptive Index.

In addition to the analysis required for hypothesis testing, the data were examined to determine whether personality variables were associated with differential responses to individual JDI adjectives. Several significant correlations were obtained between LOT totals and JDI items, all of them indicating a tendency for high LOT scorers to give "satisfied" responses and for low LOT scorers to give "dissatisfied" responses to JDI items. A number of significant relationships also emerged between

evaluative items on the JDI and scores on the 16 PF test. Therefore, although personality was not significantly related to total satisfaction scores, there is evidence to suggest that some personality variables are related to how the individual perceives instrumental music teaching and furthermore that these perceptions are of an evaluative nature. It is probable that findings regarding this relationship will vary depending upon how "personality" and "satisfaction" are conceptualized. It will be recalled from Chapter II that Kuhlen obtained significant results using a personality concept based on need theory, using a summary measure of satisfaction, and taking into account discrepancies between measured needs and the need-satisfaction potential of the occupation (as perceived by the teacher.) This "need-need satisfaction discrepancy" approach to the problem was a profitable one, although it did not determine how these discrepancies relate to the various aspects of satisfaction.

To conclude, it appears that the assumption that personality is related to satisfaction covers an issue of considerable complexity. Further research is needed to ascertain the exact nature of this relationship and to determine how contrasting perceptions of teachers are related to evaluative estimates of satisfaction.

Hypotheses 4a and 4b. These hypotheses were concerned with the relationship of sex to satisfaction and to performance. Hypothesis 4a stated that there would be no significant relationship between sex of the subject and scores obtained on the Job Descriptive Index. Since the data supported this statement, Hypothesis 4a was accepted. It is concluded that satisfaction with instrumental music teaching, as indicated by the JDI total, is unrelated to whether the subject is male or female.

Hypothesis 4b postulated that there would be no significant relationship between sex of subjects and performance ratings. The data did not support the hypothesis and it was, therefore, rejected. The male subjects in this sample received significantly higher performance ratings than did female subjects. In this study, no attempt was made to determine whether males and females differed as to age, nature and extent of musical background and training, musical ability and so on. Such factors could have influenced the significant difference found for Hypothesis 4a. However, since these variables were not measured or controlled, it is not possible to make any conclusive statement in this regard.

General Discussion

The rationale underlying this study is based on the

application of the theoretical model of Getzels and Thelen to the teaching of instrumental music. Accordingly, the instrumental classroom is conceived as a social system consisting of three major dimensions: the nomothetic or institutionally designated function, the idiographic or personal dimension, and the classroom climate or group atmosphere. The nomothetic and idiographic dimensions jointly govern the behavior of an individual in the system.

In the rehearsal situation, nomothetic requirements predominate, creating what might be called an "autocratic" climate and predisposing the teacher toward a "nomothetic" or task-oriented style of leadership. The teacher's personality modifies his ability to recognize and assume this social role. Some individuals, by personality and temperament, are more suited to the role of instrumental music teacher than are others. If institutional demands are contradictory to or irrelevant to the demands of personality, psychological tension or conflict results. When conflict occurs, the teacher may choose to fulfill institutional requirements at the expense of personal needs. This leads to frustration and dissatisfaction. On the other hand, the teacher may choose to fulfill personal needs to the detriment of organizationally useful behavior. This leads to unsatisfactory role performance or ineffectiveness.

In Chapter IV it was noted that the student teacher

ratings for the twenty-six subjects in the sample ranged between 5 and 9 on a nine-point scale, only two of them falling below a rating of 7. Hence, they might be described as a successful group of student teachers of instrumental music. All of them exhibited satisfactory role performance and fulfilled nomothetic requirements in the rehearsal situation. Similarly, satisfaction scores fell between 25 and 54 on a continuum ranging from 0 - 54. All but two of the twenty-six scores were on or above the theoretical mid-point of 27. Therefore, it could be argued that, as a group, they were generally satisfied with the teaching of instrumental music. In other words, teaching instrumental music was, to them, personally fulfilling. The fact that these subjects were able to fulfill both nomothetic and idiographic requirements indicates, in terms of the theory, a state of congruence or lack of conflict between the role requirements of teaching instrumental music in the rehearsal situation, and the personality demands of these student teachers.

SUGGESTIONS FOR FURTHER RESEARCH

Since the procedures used in this study did not yield significant results regarding music teacher personality and teaching performance, it is recommended that further studies, involving different approaches to the problem

should be undertaken. Alternative approaches might involve:

1. the use of a different measure or the combination of several measures of teaching success. It would be desirable to assess teacher competency on the basis of pupil change in addition to ratings of pupils, other teachers, and administrators or supervisors.
2. a larger sample than that used in the present study. Such a sample might include instrumental music teachers who are already in the profession instead of, or in addition to student-teachers.
3. the examination of personality patterns in the Gestalt sense and the comparison of the profiles of successful teachers to those of unsuccessful teachers of instrumental music. The personality profiles of instrumental teachers could also be compared with those of other music teachers, or teachers in different subject areas.

In the present investigation, only one aspect of music teacher satisfaction was studied. It would be of value to assess all areas of satisfaction - using an instrument, such as the JDI which covers five discriminably different aspects of an occupation - and following this, to determine how satisfaction or dissatisfaction with each area contri-

butes to retention of teachers or withdrawal of teachers from the music teaching profession.

A direct relationship was found between satisfaction and supervisory ratings of student teachers of instrumental music in this study. Further research is needed to determine whether this relationship holds (a) when teachers in the schools are studied, (b) when another criterion of success is used, and (c) when satisfaction with other aspects of the music teaching vocation is considered.

The nature of the relationship between teacher satisfaction and teacher personality also needs further study. A personality instrument based on need theory, such as that used in the Kuhlen study, might provide information useful for the analysis of this relationship.

There was no attempt, in this investigation, to study interactions among the variables of personality, performance, satisfaction, and sex, or to measure the effects of factors such as age, intelligence, background, and musical ability of the subjects. In the area of instrumental music teaching, there is need for multivariate studies which are designed to accommodate the assessment of the influence of one variable, such as personality, in the presence of other relevant variables.

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APPENDICES

APPENDIX A

Personal Data Form

It is not necessary to write your name on any of the answer sheets or on this data form. For items 1-6 below, use only a check mark (✓) to indicate your responses.

1. Sex: _____ Male _____ Female
2. Age: _____ 17-23 _____ 24-29 _____ 30 and over
3. Course in which you are registered: _____ Ed. CI 292
or 492
_____ Ed. CI 496
4. Years of teaching experience in the schools. (DO NOT include MELAB teaching experience).
- _____ no teaching experience
- _____ 1 year
- _____ 2 years
- _____ 3 years
- _____ 4 years
- _____ 5 years
- _____ 6 - 10 years
- _____ over 10 years
5. Years of instrumental music teaching experience (band and/or orchestra). DO NOT include MELAB teaching experience.
- _____ no instrumental music teaching experience
- _____ 1 year
- _____ 2 years
- _____ 3 years
- _____ 4 years

_____5 years

_____6 - 10 years

_____over 10 years

6. Have you ever conducted or directed a performing group?
(other than MELAB)

_____Yes _____No

If so, check the appropriate category or categories
below:

_____band (concert, brass, stage, marching, dance)

_____string orchestra

_____symphony orchestra

_____choir

_____other

7. If you have participated in any of the following types
of performing groups, indicate length of time in years.

| Type of Group | Number of Years |
|--------------------|-----------------|
| band | _____ |
| string orchestra | _____ |
| symphony orchestra | _____ |
| chamber group | _____ |
| choir | _____ |
| other (specify) | _____ |

8. List any university degrees presently held _____

9. Complete the following chart to indicate the amount of
vocal or instrumental training you have received.

| Name of Instrument | Length of Study in Years | Grade Level Achieved | Institution with which exam was taken |
|------------------------------------|--------------------------|----------------------|---------------------------------------|
| 1. <i>Mathematics</i> | 1 | 10 | University of California, Berkeley |
| 2. <i>Science</i> | 2 | 12 | Massachusetts Institute of Technology |
| 3. <i>History</i> | 3 | 14 | Harvard University |
| 4. <i>Language</i> | 4 | 16 | Stanford University |
| 5. <i>Art</i> | 5 | 18 | Yale University |
| 6. <i>Music</i> | 6 | 20 | Cornell University |
| 7. <i>Physical Education</i> | 7 | 22 | Pennsylvania State University |
| 8. <i>Foreign Language</i> | 8 | 24 | University of Michigan |
| 9. <i>Computer Science</i> | 9 | 26 | University of Texas at Austin |
| 10. <i>Business Administration</i> | 10 | 28 | University of Wisconsin-Madison |

[illegible]

10. Complete the following chart to indicate the amount of theoretical training you have received (rudiments, harmony, form, counter-point, etc.)

[illegible][illegible]

APPENDIX B

TABLE VIII
RAW SCORE DATA FOR PERFORMANCE, JDI, AND LOT

| Sex of Subject | Performance Rating (Criterion) | Total Score on JDI | Total Score on LOT |
|--------------------|--------------------------------|--------------------|--------------------|
| F | 7 | 37 | 117 |
| F | 7 | 41 | 140 |
| M | 7 | 42 | 122 |
| M | 7 | 46 | 112 |
| F | 7 | 37 | 113 |
| F | 8 | 54 | 140 |
| F | 9 | 39 | 115 |
| F | 7 | 39 | 108 |
| F | 8 | 27 | 132 |
| F | 7 | 38 | 134 |
| F | 6 | 25 | 126 |
| F | 7 | 39 | 119 |
| F | 7 | 41 | 148 |
| F | 5 | 25 | 157 |
| F | 7 | 43 | 117 |
| F | 8 | 48 | 121 |
| F | 7 | 36 | 136 |
| F | 8 | 41 | 155 |
| M | 9 | 40 | 116 |
| F | 7 | 46 | 129 |
| M | 8 | 40 | 162 |
| M | 7 | 35 | 123 |
| M | 9 | 48 | 133 |
| M | 8 | 43 | 103 |
| M | 8 | 45 | 131 |
| M | 9 | 47 | 130 |
| <hr/> | | | |
| Range Possible | | 0-54 | 40-200 |
| Mean | 7.46 | 40.08 | 128.42 |
| Standard Deviation | .95 | 6.87 | 15.26 |

APPENDIX C

TABLE IX

RAW SCORE DATA FOR THE CATTELL SIXTEEN

PERSONALITY FACTORS

| Sex of Subject | Personality Factors | | | | | | | | | | | | | | | |
|-------------------|---------------------|----|----|----|----|----|----|----|----|----|----|----|----------------|----------------|----------------|----------------|
| | A | B | C | E | F | G | H | I | L | M | N | O | Q ₁ | Q ₂ | Q ₃ | Q ₄ |
| F | 15 | 7 | 12 | 10 | 11 | 17 | 9 | 14 | 9 | 17 | 6 | 8 | 6 | 14 | 10 | 17 |
| F | 7 | 10 | 12 | 13 | 20 | 8 | 14 | 17 | 9 | 15 | 8 | 19 | 7 | 13 | 5 | 21 |
| M | 10 | 12 | 13 | 13 | 16 | 17 | 12 | 17 | 6 | 18 | 14 | 11 | 12 | 16 | 7 | 11 |
| M | 7 | 12 | 7 | 11 | 21 | 17 | 16 | 12 | 10 | 17 | 10 | 12 | 10 | 12 | 9 | 5 |
| F | 12 | 7 | 19 | 13 | 11 | 15 | 12 | 11 | 6 | 12 | 11 | 11 | 10 | 18 | 10 | 13 |
| F | 15 | 8 | 18 | 8 | 21 | 13 | 15 | 15 | 4 | 17 | 10 | 7 | 9 | 8 | 14 | 6 |
| F | 10 | 6 | 20 | 11 | 11 | 11 | 7 | 13 | 8 | 16 | 9 | 6 | 11 | 15 | 8 | 16 |
| F | 11 | 11 | 11 | 5 | 12 | 12 | 12 | 10 | 7 | 11 | 6 | 18 | 8 | 9 | 9 | 21 |
| F | 8 | 9 | 7 | 17 | 18 | 6 | 18 | 9 | 7 | 17 | 7 | 12 | 6 | 12 | 6 | 22 |
| F | 16 | 5 | 14 | 10 | 17 | 10 | 19 | 16 | 6 | 9 | 8 | 16 | 6 | 6 | 10 | 13 |
| F | 12 | 9 | 16 | 13 | 15 | 16 | 17 | 9 | 7 | 12 | 12 | 4 | 15 | 11 | 11 | 7 |
| F | 9 | 5 | 12 | 14 | 14 | 9 | 15 | 9 | 13 | 7 | 11 | 14 | 8 | 9 | 5 | 18 |
| F | 12 | 6 | 19 | 13 | 16 | 9 | 16 | 11 | 7 | 20 | 4 | 6 | 12 | 10 | 9 | 15 |
| F | 8 | 9 | 12 | 6 | 9 | 9 | 9 | 11 | 2 | 13 | 11 | 9 | 11 | 16 | 13 | 14 |
| F | 12 | 6 | 24 | 7 | 16 | 15 | 16 | 11 | 4 | 6 | 9 | 9 | 6 | 14 | 9 | 4 |
| F | 12 | 10 | 12 | 9 | 14 | 15 | 10 | 14 | 10 | 14 | 11 | 12 | 9 | 11 | 13 | 10 |
| F | 14 | 12 | 16 | 22 | 15 | 12 | 15 | 12 | 5 | 13 | 11 | 1 | 10 | 14 | 7 | 6 |
| F | 10 | 7 | 11 | 22 | 23 | 8 | 21 | 16 | 8 | 17 | 7 | 12 | 10 | 8 | 13 | 21 |
| M | 6 | 12 | 14 | 13 | 12 | 17 | 12 | 8 | 7 | 11 | 10 | 7 | 12 | 14 | 8 | 14 |
| F | 9 | 10 | 17 | 12 | 9 | 12 | 12 | 11 | 12 | 18 | 8 | 12 | 10 | 13 | 10 | 17 |
| M | 11 | 9 | 16 | 19 | 21 | 9 | 21 | 11 | 11 | 11 | 11 | 7 | 10 | 4 | 8 | 9 |
| M | 13 | 12 | 17 | 15 | 20 | 13 | 21 | 7 | 7 | 13 | 10 | 3 | 12 | 9 | 11 | 12 |

TABLE IX (continued)

| Sex of Subject | Personality Factors | | | | | | | | | | | | |
|-------------------|---------------------|-----|------|------|------|------|------|------|-----|------|-----|------|---|
| | A | B | C | E | F | G | H | I | L | M | N | O | Q ₁ Q ₂ Q ₃ Q ₄ |
| M | 11 | 8 | 19 | 12 | 18 | 11 | 16 | 10 | 4 | 15 | 10 | 11 | 10 14 14 8 |
| M | 10 | 6 | 11 | 10 | 8 | 16 | 2 | 14 | 10 | 20 | 15 | 12 | 15 9 9 13 |
| M | 9 | 12 | 7 | 17 | 15 | 10 | 15 | 11 | 17 | 12 | 3 | 15 | 5 12 12 23 |
| M | 10 | 8 | 15 | 6 | 9 | 19 | 18 | 13 | 11 | 14 | 12 | 12 | 13 13 13 9 |
| Total | 20 | 13 | 26 | 26 | 26 | 20 | 26 | 20 | 20 | 26 | 20 | 26 | 20 20 20 26 |
| Possible | | | | | | | | | | | | | |
| Mean | 10.5 | 8.7 | 14.1 | 11.9 | 15.2 | 12.5 | 14.2 | 11.9 | 7.9 | 14.0 | 9.3 | 10.4 | 9.3 11.5 10.0 13.7 |
| Standard | | | | | | | | | | | | | |
| Deviation | 2.7 | 2.2 | 4.1 | 4.0 | 4.4 | 3.6 | 4.5 | 3.1 | 3.3 | 3.7 | 2.8 | 4.4 | 2.4 3.6 2.9 5.4 |

TABLE X
BREAKDOWN OF RESPONSES TO INDIVIDUAL JDI ITEMS

| JDI Adjective | Number of "Yes" Responses | Number of "No" Responses | Number Undecided |
|----------------------------------|------------------------------|-----------------------------|---------------------|
| Fascinating | 18 | 2 | 6 |
| Routine | 6 | 17 | 3 |
| Satisfying | 24 | 1 | 1 |
| Boring | 1 | 25 | 0 |
| Good | 24 | 0 | 2 |
| Creative | 21 | 2 | 3 |
| Respected | 16 | 2 | 8 |
| Hot | 5 | 12 | 9 |
| Pleasant | 20 | 2 | 4 |
| Useful | 23 | 1 | 2 |
| Tiresome | 9 | 16 | 1 |
| Healthful | 10 | 7 | 9 |
| Challenging | 26 | 0 | 0 |
| On your feet | 17 | 2 | 7 |
| Frustrating | 11 | 9 | 6 |
| Simple | 0 | 24 | 2 |
| Endless | 10 | 11 | 5 |
| Gives sense of accomplishment | 24 | 1 | 1 |

TABLE XI
RELATIONSHIP OF INDIVIDUAL JDI ITEMS TO PERFORMANCE
RATINGS

| JDI Adjective | Correlation with Performance Rating | t - Ratio | Probability |
|----------------------------------|--|-----------|-------------|
| Fascinating | .459 | 2.534 | .018 |
| Routine | .064 | .313 | .757 |
| Satisfying | .486 | 2.723 | .012 |
| Boring | .302 | 1.554 | .133 |
| Good | .436 | 2.377 | .026 |
| Creative | .145 | .719 | .479 |
| Respected | .332 | 1.721 | .098 |
| Hot | -.317 | -1.637 | .115 |
| Pleasant | .452 | 2.483 | .020 |
| Useful | .273 | 1.390 | .117 |
| Tiresome | .290 | 1.487 | .150 |
| Healthful | .308 | 1.585 | .126 |
| Challenging | 0.000 | 0.000 | 1.000 |
| On your feet | .006 | .031 | .975 |
| Frustrating | .446 | 2.442 | .022 |
| Simple | -.161 | -.798 | .433 |
| Endless | -.103 | -.508 | .616 |
| Gives sense of accomplishment | .486 | 2.722 | .012 |

TABLE XII
RELATIONSHIP OF INDIVIDUAL JDI ITEMS TO LOT
TOTAL SCORES

| JDI Adjective | Correlation with LOT Scores | t - Ratio | Probability |
|----------------------------------|--------------------------------|-----------|-------------|
| Fascinating | .481 | 2.688 | .013 |
| Routine | .409 | 2.198 | .038 |
| Satisfying | .382 | 2.027 | .054 |
| Boring | .430 | 2.336 | .028 |
| Good | .271 | 1.379 | .181 |
| Creative | .164 | .813 | .424 |
| Respected | .398 | 2.127 | .044 |
| Hot | .262 | 1.330 | .196 |
| Pleasant | .648 | 4.168 | .0003 |
| Useful | .501 | 2.833 | .009 |
| Tiresome | .526 | 3.026 | .006 |
| Healthful | .374 | 1.979 | .059 |
| Challenging | 0.000 | 0.000 | 1.000 |
| On your feet | .319 | 1.649 | .112 |
| Frustrating | .506 | 2.876 | .008 |
| Simple | -.099 | -0.492 | .628 |
| Endless | .294 | 1.506 | .145 |
| Gives sense of accomplishment | .431 | 2.338 | .028 |

TABLE XIII

SIGNIFICANT T-VALUES RESULTING FROM THE

COMPARISON OF 16 PF SCORES WITH

INDIVIDUAL JDI ITEMS

| JDI Adjectives | Personality Factors | | | | | | | | | | | |
|-------------------------------|---------------------|-------|-------|-------|-------|-------|--------|-------|----------------|----------------|----------------|----------------|
| | A | E | G | I | L | M | N | O | Q ₁ | Q ₂ | Q ₃ | Q ₄ |
| Fascinating | | | | | | | -2.104 | | | | | |
| Routine | | | | | | | | | -2.630 | | | |
| Satisfying | | | | | | | | | | | | |
| Boring | | | | 2.801 | | | | | | | | |
| Good | | | | | | | | | | | | |
| Creative | | 2.278 | | | | | | | | | | |
| Respected | | | | | | | | | | | | |
| Hot | | | | 2.441 | | 2.173 | | | | | | |
| Pleasant | | | 2.448 | | | | | | | | | |
| Useful | | | 2.507 | | | | | | | | | |
| Tiresome | -3.236 | | | | | | | | | -2.367 | | |
| Healthful | | | | | | | | | | | | |
| Challenging | | | | | | | | | | -2.233 | | |
| On your feet | | | | | | | | | | | | |
| Frustrating | | | | | | | 2.639 | | | | | -3.281 |
| Simple | | | | | | | | | | | | |
| Endless | | | | | | | | | | | | |
| Gives sense of accomplishment | | | | 2.762 | 2.172 | | | 2.140 | | | -2.143 | |

TABLE XIV
RELATIONSHIP BETWEEN SEX AND RESPONSES
TO INDIVIDUAL JDI ITEMS

| JDI Adjective | Correlation with sex | t - Ratio | Probability |
|----------------------------------|-------------------------|-----------|-------------|
| Fascinating | .017 | .082 | .935 |
| Routine | -.161 | -.800 | .432 |
| Satisfying | .198 | .998 | .333 |
| Boring | .140 | .692 | .495 |
| Good | -.090 | -.442 | .663 |
| Creative | .333 | 1.730 | .097 |
| Respected | .185 | .922 | .365 |
| Hot | -.227 | -1.140 | .265 |
| Pleasant | .373 | 1.972 | .060 |
| Useful | .247 | 1.249 | .224 |
| Tiresome | .221 | 1.108 | .279 |
| Healthful | .216 | 1.087 | .288 |
| Challenging | 0.000 | 0.000 | 1.000 |
| On your feet | -.072 | -.352 | .728 |
| Frustrating | .329 | 1.707 | .101 |
| Simple | -.090 | -.442 | .663 |
| Endless | .105 | .518 | .609 |
| Gives sense of accomplishment | .198 | .988 | .333 |

APPENDIX D

TABLE XV
RELATIONSHIP BETWEEN SEX AND SCORES
OBTAINED ON THE 16 PF

| Personality Factor | Correlation with Sex | t - Ratio | Probability |
|-----------------------|-------------------------|-----------|-------------|
| A | -.219 | -1.099 | .283 |
| B | .381 | 2.019 | .055 |
| C | -.147 | -.730 | .472 |
| E | .165 | .819 | .421 |
| F | .065 | .321 | .751 |
| G | .360 | 1.890 | .071 |
| H | .086 | .425 | .675 |
| I | -.101 | -.496 | .624 |
| L | .276 | 1.408 | .172 |
| M | .101 | .496 | .624 |
| N | .322 | 1.664 | .109 |
| O | -.068 | -.333 | .742 |
| Q1 | .119 | .590 | .561 |
| Q2 | -.123 | -.605 | .551 |
| Q3 | .211 | 1.057 | .301 |
| Q4 | -.131 | -.647 | .524 |

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